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1911

ings of the First Annual Convention Drama League of America, January, 1911

[Reprinted from The Evanston Index]

Thursday, January 26, 1911, was an important day in the history of dramatic art. The first annual convention of the Drama League of America was held in the assembly room of the Fine Arts building, Chicago, in an all-day session. The meeting was well attended all day, a large crowd testifying to the interest in addresses and reports. The most satisfactory feature of the convention was the fact that the delegates were far more enthusiastic after the convention than they were at its beginning. Much zest for real work in behalf of the league was kindled in the delegates and individual members attending the meetings.

The convention was opened at 10 o'clock by the president, Mrs. A. Starr Best, who said briefly:

In calling you to order today for the first annual convention of the Drama League of America I feel not only the distinct pleasure of a consciousness of actual accomplishment in the past months, but a conviction that this convention has historic interest, celebrating the birthday of a body with a real and vigorous future before it.

Much of our talk today will be of the past year, its successes and vicissitudes, but the real burden of the convention is the future. Today we must concern ourselves somewhat with business, must go through the necessary amount of routine, but our thoughts are so greatly on the plans for the future, the inspiration for the future, that we will abbreviate the business as much as possible. Our one aim in this morning session shall be to get over the routine work as speedily as possible and ready for the messages that are to come to us—the inspiration we can give each other. With distinct pleasure I greet the individual members of the league, the delegates of our affiliated clubs and our guests, and throw open the first annual convention of the Drama League of America.

Owing to the protracted illness of the secretary, Mrs. H. W. Duncanson, Mrs. H. H. Jones was appointed secretary for the convention. The minutes of the two preceding meetings of the league and the treasurer's annual report were read and approved. Special committees were appointed as follows:

Tellers—Mrs. Elliott T. Monnett, Klio association; Mrs. C. F. Braffette, La Grange Woman's club; Mrs. W. M. Hopkins, Lake View club; Mrs. C. H. Besly, Hinsdale Woman's club.

Resolutions Committee—Mrs. Anna Caulfield McKnight, Grand Rapids; Mrs. Zekind, Drama club, Milwaukee; Mr. J. E. Williams, Sreator, Ill.

Ushers—Mrs. Jonet P. Singleton, Woman's club, Louisville, Ky.; Mrs. Clifford J. Ellis, Ev-

anston Drama club; Mrs. Charles Lincoln Bartlett, Drama league, individual member.

Revision Committee—Mrs. Frederick A. Dow, Arche club; Mrs. John McMahon, Catholic Woman's league; Miss Mary Willard, College club; Mrs. Selig Greenbaum, Chicago Woman's Aid.

Chapter Committee—Mr. J. E. Williams, Sreator, Ill.; Miss Alice M. Houston, Mrs. A. Starr Best.

Convention Committee—Mrs. Wilbur F. Blackford, Englewood Woman's club; Mrs. Henry L. Frank, Chicago Woman's club; Mrs. John Buckingham, Chicago Woman's club; Mrs. A. H. Dainty, Chicago Woman's club.

Credentials Committee—Miss Florence Beckett, La Grange; Mrs. D. Harry Hammer, Chicago Woman's club.

Press Committee—Miss Ida M. Lane, Miss Miss Elizabeth Whiteley.

Nominating Committee—Miss Alice M. Houston, board of directors; Miss Ida M. Lane, individual member; Mrs. W. T. Hall, Association of Collegiate Alumnae; Mrs. Ira Nelson Morris, College club; Mrs. Charles S. Raddin, Evanston Woman's club.

The report of the revisions committee was read by Mrs. Frederick Dow, chairman, suggesting minor changes in the constitution, viz., that the voting body be defined as consisting of individual members and delegates from clubs; that the time of year for the annual meeting be changed to April from January; that the limitation of number of delegates from any one club be removed; that the board be empowered to appoint assistants for the treasurer as well as the secretary; and change in fiscal year to correspond with the date of the annual meeting. This report was adopted in toto, after a brief discussion and explanation.

The report of the chapter committee was read as follows by Mr. Williams:

Chapters in States.

Formation—When the league membership for any one state represents a club from five different towns, or fifty individual members from each of five towns, the directors may establish a state chapter for that state with headquarters wherever the chapter committee chooses.

Committee Members—The members of this state chapter committee shall be elected by a convention biennially, according to the rules of the national constitution, each club and individual member of every local center or otherwise in the state having its vote, the centers as such having no vote. They shall be subject to the approval of the national board and removable at its will. The chairman shall be state representative of the national board and ex-officio member of the board of directors with power to vote at the national board meetings.

Powers—This state chapter committee shall have practical autonomy except when questions

of policy involving the national body are concerned. They shall receive all educational and all publicity material from the national without charge, but shall prepare such bulletins as are not cared for by city centers, such as bulletin work for the small one-night stands where there is no center. They shall distribute all printed matter and information for the national body, shall receive new members and collect all dues, forwarding proper amount to national. They shall organize and administer the state work.

Dues—The state chapter shall have power to ask what dues it wishes, but shall send to the national 50 cents for every individual membership and \$1 for every club delegate in its membership, including such in city centers, retaining balance for its own expenses.

City Centers.

Formation—When the state chapter has in any one city three clubs of fifty individual memberships, the chapter shall form a local city center to be governed by a local central committee.

Committee Members—This committee shall be elected by annual convention of the members, club and individual, in the local center, subject to the approval of the national state representative for that state, and removable at will of the national body on recommendation of state representative. Chairman of center shall be ex-officio member of state chapter committee with right to vote at state chapter meetings.

Powers—City centers shall have local autonomy except when matters affecting the national policy are involved. They shall receive without charge all educational printed matter and publicity material from the state chapter, but shall issue local bulletin in consultation with the state and national playgoing committees. They shall distribute all printed matter and information for the state chapter in that city, shall secure and receive new members and collect all dues, forwarding proper amount to the state chapter. They shall organize and administer work in that city.

Dues—Each center shall be privileged to charge such dues as it chooses, but shall send to the state chapter 75 cents per annum for each individual member and \$1.50 for each club delegate in its membership, retaining the balance for its own expenses. The dues in a city center can even be less than those of the state chapter to which it belongs so long as they cover the 75 cents necessary to send to state chapter.

Convention Rights—At the national convention the state chapter and local centers drop out of existence temporarily as such and each club and individual member has a right to vote.

The amount of local dues could be regulated by the local needs and possibilities, each community deciding for itself. Amount of state chapter dues regulated by possibilities and needs of the state. But the actual amount sent to the league will be the same in all the states. This allows absolute freedom to each community to settle its own problems and yet keeps all on the same footing with the national body. As for instance, Massachusetts asks \$3; send 50 cents to national, retaining \$2.50 for own uses. Wisconsin perhaps asks \$1, but sends 50 cents to national, retaining 50 cents. In the centers, Boston might ask \$5; sends 75 cents to chapter, 50 cents for national, 25 cents for state, retaining \$4.25. Milwaukee might ask only \$1, but sends 75 cents just the same, 50 cents for national, 25 cents for state. Grand Rapids might charge \$2, sending 75 cents to Michigan, 50 cents for national, 25 cents for state. But in each of these states the town that has no center formation pays full chapter dues to state, i. e., Holyoke, Mass., would send \$3; La Crosse, Wis., \$1; Benton Harbor, Mich., \$2, according to state decision of dues. Of these sums equally 50 cents would be sent to national, the balance kept by state chapter.

This report was unanimously adopted.

The president here interrupted the

business of the session to introduce Mr. W. N. C. Carlton, saying:

The testimony from the public libraries in regard to the influence of the league on readers is so startling that we have persuaded Mr. W. N. C. Carlton, librarian of the Newberry library, to be with us today to give you a few suggestions of how the libraries can still further help you. According to Mr. Carlton the readers do not yet realize how much assistance they can get from the libraries.

Mr. Carlton prefaced his remarks by testifying very eloquently to the great increase in the demand for drama and the benefit which this demand is to the library, in as much as all non-competitive institutions are prone to stagnate unless stirred up by the public demand. Hence the libraries will be glad to aid and assist in preparing suggestive courses or to carry out any desired line of work.

Mr. Carlton stated that \$100 in the hands of an expert would place upon the shelves of any private library an adequate collection of books on drama and plays. He testified to the truth of its frequent assertion that the public is drama mad and begged the delegates and members of the league to remember that the libraries would be very glad to assist them in drama study. Especially valuable to the out of town delegates was his assurance that the city libraries will very gladly co-operate with the libraries in the small towns when the latter have exhausted their resources. He cordially offered the services of his own library, the Newberry, to the librarians of any of the towns of Illinois to assist in looking up courses and references in drama study, adding his testimony that the work of the league had already largely increased the demand for plays and the interest in drama study generally. Mr. Carlton most graciously promised his interest and assistance in league projects.

Letters were read from various dramatists and actors expressing their interest in the movement and their regret that they could not be present at the convention.

A telegram was read from Frank Chouteau Brown, the well-known architect of Boston, prominent in dramatic art circles in the east and active in both the Boston and Peterborough pageants. In it he said:

Have had finally to abandon Chicago trip. More disappointed than I can say. Best wishes for a valuable and noteworthy meeting that will make for success and progress in the work.

FRANK CHOUTEAU BROWN.

Mr. Holbrook Blinn wrote:

My Dear Mrs. Best:—Thank you very much for your invitation to the convention of the Drama league. I regret that I am unable to attend your meeting tomorrow, but am already pledged to appear at the charity matinee. I am

very deeply interested in the Drama league idea, and if possible I shall come in after taking part in the benefit. Wishing the league all success,
Yours sincerely,

HOLBROOK BLINN.

Chevalier telegraphed:

Mrs. A. Starr Best, Evanston:—Much regret cannot accept kind invitation Drama league. Have three important business appointments; impossible to postpone. CHEVALIER.

The Drama league idea is spreading so rapidly that it is impossible to keep up with the new members from hour to hour. While the convention was still in session the following telegram arrived:

Mrs. A. Starr Best, Drama League Convention, Chicago:—Greeting from Spokane Drama club, just organized through recitals and personal effort of Cora Mel Patten.

SARAH E. COMERFORD, *President.*

Letters also were read from Miss Margaret Anglin and from Edward Sheldon, the dramatist, expressing their hearty interest in the movement, promising their co-operation and regretting their inability to be present.

Mr. Henry Arthur Jones, the great English dramatist, had hoped to be in Chicago during January and had promised if here to speak at the convention. He was at last obliged to change his plan, abandoning the Chicago trip, but his interest and sympathy in the movement is so great that he sent on to the convention the message he would have given if present:

I heartily wish success to the Drama League of America and hope that its influence may extend until it has leavened the whole theater and whole drama in America.

I am told that people are puzzled why the league does not immediately start a campaign to strangle immoral plays. I heartily advise the league not to start any such campaign. To begin with, no two among us can quite agree as to what constitutes an immoral play and as to what should or should not be strangled. It is certain that the vast majority of present play-goers would have strangled many of the great masterpieces of the drama on account of their supposed immorality. The uselessness of any such campaign may, I think, be made clear if your members themselves try to draw up a list of plays that they would strangle.

I have dealt with this matter thoroughly in my pamphlet on the censorship muddle. I need only refer those who wish to pursue the argument to my pamphlet. They will find the whole question treated quite exhaustively there.

The best way, the only way, of strangling immoral plays is severely to leave them alone. By trying to strangle them you only call attention to them, and the result is that the audiences that go to see them are many times increased. While in England and America we have so few pieces that are worth preserving or worth strangling, it is inadvisable actively to destroy any of them. Let them all have a chance of growth and influence. The members of the convention will call to mind the householder in the Gospel who sowed good seed in his field, but while he slept his enemy came and sowed tares among the wheat and went his way. The servants of the householder came and said unto him: "Sir, didst thou not sow good seeds in thy field? From whence then has it tares? Wilt thou that we go and gather them up?" But he said: "Nay, lest whilst ye gather up the tares ye root up also the wheat with them." I beg the members of

the convention, who are anxious to strangle immoral plays, to take this parable to heart lest they, too, pull up the wheat with the tares.

HENRY ARTHUR JONES.

It was a great satisfaction to have present not only as a speaker but also as a member of the board of directors Dr. William Norman Guthrie of the University of the South, Sewanee, Tenn. Dr. Guthrie is well-known to Chicago audiences and needed no introduction. Speaking in a forceful and direct manner on the need of a new audience, he said:

Can Take Lesson from Music.

The main object of this Drama league is to raise the public taste as regards the drama to the same level already attained by music. We must use the same methods that the leaders in the musical reform followed. There was a time when music of the order of "Annie Laurie" was a distinct attainment. The Manhattan theater is now filled to overflowing with audiences which pay \$3 and \$4 a seat to hear "Elektra," by Strauss.

The advance in musical appreciation did not come at one leap. Even now there are many people who attend the concerts of Strauss or Debussy who fail to understand what is being done. The point is, however, that the stupid ones are ashamed of their stupidity and so conceal it. After a while even the dull acquire some musical taste and appreciation. You know what Thomas did for music in the middle west and in Chicago.

Well, you are almost as crude now, in the appreciation of the drama as your ancestors were in the appreciation of music when Thomas began his work. The object of the Drama league is, first, to educate its members to a degree of appreciation which will discriminate among plays. It is just as necessary to hate bad art as it is to love good art. We must educate ourselves away from welcoming every drama, good or bad. We must work for our ideal in every honest way.

Average Life of Playgoer.

What is the reason the mercantile play should be esthetic? One reason is that the average playgoer lives only five years, according to an estimate. A shocking death rate, you say. And it is bad business also.

The statement simply means that plays are so bad on the average that the regular theater-goer can't stand more than five years of them. It would be good business to prolong the life of the theater-goer by raising the level of plays so that he would not be driven away so soon.

The drama must come out of the people. That does not mean that playwrights must pander to the people. People can be led upward as well as downward. We must have some authority, some standard of taste. This is especially necessary in a democracy. Constantly we are getting to the point when we demand that the people who speak to us shall really know something; we want experts. We are getting away from the thought that a child of 6 months should rule the house and that one a year old should dominate the town.

By the fatal theory of "mob psychology" some argue that it is impossible to elevate the dramatic taste of the public. Crowds can be managed in both ways, upward and downward. The artist plays upon the crowd as upon a great organ. If he is small and mercenary he gets small, ignoble results; if he is great and inspired he draws from the vast human organ wonderful music. Even now the common people and the leisure classes are reasonably safe in taste. Is the smug middle class, the people who are uncertain of themselves, who wait for the word of some one higher up, who are really responsible for the existing low appreciation of art?

Miss Alice M. Houston, chairman of the nominating committee, reported for that committee, explaining that half the board of directors were elected originally for two years, therefore only twelve directors of the twenty-four would be elected by this convention, and read the ballot as presented by her committee for these twelve directors and all the officers. The officers are elected from the full board of twenty-four after the election of the new directors.

After the report of the credentials committee (Miss Beckett, chairman) the ballot was taken and unanimously elected as presented by the committee.

The afternoon session convened at 2 o'clock. The reports were postponed in order to hear a word of greeting from Mr. Henry Kolker, remembered most enthusiastically for his exceptional work with the New Theater company in "Don" last spring and in "The Great Name," current at the Cort theater. Mr. Kolker was on his way to take part in a benefit, but stopped to give his earnest message to the league. The same idea of an organized trained audience to support the actor has long been a scheme of his own. Mr. Kolker therefore expressed hearty approval of the new movement and his assurance that it would mean much to the actor to have such an audience friendly to his best efforts. Several years ago Mr. Kolker had discussed the feasibility of action along just these lines when he was in Australia with Miss Margaret Anglin, and therefore was especially interested to know that it had been worked out independently. He left as his message a word of assurance that this movement would be of great moment to the serious actor with ambition to give only worthy drama.

Following Mr. Kolker, the president gave an address summing up briefly the league idea and emphasizing the most important points, as follows:

The points that we have found most necessary to emphasize during our year's work have been: the objects of the organization, the method of carrying on the work and the possibility of making our delegates so vitally interested that they will keep their clubs informed and working. In order thus to inform the club members who are affiliated we have thrown open to them this meeting today that they may become thoroughly acquainted with the work and vitally interested. The Drama league was founded last April to create and organize a public which should support sound literary and artistic effort on the stage. Recognizing the power of the theater as a great civic force whose influence is exceeded only by that of the press, realizing that censoring will only help advertise a bad play, not check it, the league acted upon the opposite principle, constructively to create a worthy stage—to support all that is sound and valuable in dramatic art, merely shunning and avoiding the meretricious

and unworthy plays. Accepting the theory that the managers are really willing to give the public what it wants, the founders of the league determined to band together into a powerful concrete body, thousands of theater-goers, trained to enjoy and accept only artistic drama well acted.

Since large numbers is the open sesame to the managers' hearts, it was determined to work through the already organized and powerful organizations of men and women in the country, banding them together into a national body which should spring into being with a membership of thousands. The plan has succeeded. Club after club joined; club after club actually showed interest until now we have an affiliated membership of over 12,000. The membership of the league, then, is of two kinds: first, clubs which are represented by their delegates; and, second, individual members belonging to the league, independently of any club connections. The vote of an individual and of a club delegate is equal, since it is argued that the individual's interest and knowledge of the work is greater or equal in value to the hundred club members not actively connected but represented by one delegate.

The method of training this organized audience so that it will accept only worthy plays is twofold and of equal importance. First, the league has worked for the creation of study classes and reading circles in the clubs, aiming to assist and encourage the cultivation of a real dramatic taste, the ability in each of us to judge a play for himself. This department of the work is in the hands of the educational committee and will be explained to you later by its chairman.

Secondly, to inform our affiliated members of current plays which should receive their support and urge attendance to aid these plays—actual theater attendance. To this end the playgoing committee has been established. This committee aims to secure the attendance of the league members on any play which it deems worthy of support, and for this purpose sends out a bulletin description of the play. Of the eminently successful work of this committee you will hear later through its chairman. There is still a third way in which the league hopes to aid the cause of better drama, and that is by bringing to the attention of its members newly published plays as well as to induce the managers to print more plays by furnishing a reading public.

The great value and power of the whole movement is the tremendous force of immense numbers. Equally true is it on the contrary that the great difficulty of the whole movement lies also in this very source of its strength, viz., the unwieldiness of vast numbers, the impossibility of securing prompt and instant response from club members when appealed to only by delegates. The response comes eventually, but usually too late; we can't reach them in time. We hope the deliberations today will show some way in which we can get into quicker communication with our clientele. We cannot send out individual notices on account of the great expenses, but on the other hand, the different club meetings come at such widely varying times that we need to allow a whole month to be sure of reaching all. It is absolutely essential to have delegates who are willing to work, are deeply interested and anxious to make their clubs interested. It all depends upon the delegates whether or not the club becomes active and vitally interested in the work.

So far our success has been unexpected and most satisfying in regard to the clubs, but we have not as large an individual membership as we desire. It was argued, you remember, at the convention that the league could never be financed from its dues. A membership does not quite cover the expense it entails. Therefore we are very desirous to secure new members, but we especially want the associate and life memberships in order to help float the deadwood.

So far we have been too overwhelmed with the

detail work of organization to devote much time to the financial side of the work. But we must soon now ask for gifts to carry on this new art movement for civic betterment. We will greatly appreciate donations or subscriptions or your co-operation in securing these.

In taking up the work for another year we beg your more active help—more liberal support. We have not as yet appealed to the clubs as a general thing for support, but if we should we hope the response will be as generous and loyal as in the case of the Englewood Woman's club, whose delegate recently secured a gift of \$50 for the league.

The wonderful success of the movement is very encouraging; it sweeps along securing what it asks for, compelling and receiving the most astonishing assistance and co-operation from every one. So far the league has been denied nothing—from hospitality and the use of rooms to the gift of time and service on the part of some of the most gifted and distinguished speakers in the country. May we not demand and receive instant and loyal support through this next year? We beg chiefly of you that you will select with care as delegate one who will be active and interested, and then respond promptly to her call.

The president next introduced the chairman of the educational committee, Mrs. J. W. Meaker Jr., who gave a stirring and enthusiastic report of the year's work for that committee, eliciting much admiration for brilliant results. The report follows:

Report of Educational Committee.

The report of the educational committee is rather more of promise than of performance, even though there have been few idle moments for its chairman. After the publication of Courses A, B and C the first of November, correspondence directed to the educational committee has increased week by week. Requests have been made for assistance in selecting plays to be performed by clubs and social organizations; numerous inquiries have been sent in regarding the best method for starting drama reading circles; lecturers and readers who were unknown to us at the time our list was printed have sought interviews and sent us their programs and indorsements.

We have endeavored to give courteous and prompt attention to all of this correspondence, feeling gratified that the educational committee so soon was becoming recognized as an authoritative source of information along all branches of drama study.

The committee as it is constituted at present has had but one general meeting, though the chairman frequently confers with the individual members who have charge of the various lines of work. Many are the activities that press upon us for immediate attention, but we have decided to concentrate this season upon two definite lines. We have had more requests for a list of plays suitable for amateurs than for any other outline. Therefore we have begun work upon this, which we discover at once to be a large undertaking. The process of collecting, then sifting and then classifying will take time, but we hope to have a comprehensive list published this spring.

While Course A was designed for beginners in drama study we found that there is great demand for a simpler, more definite program. It seems that the very names of Ibsen and Maeterlinck strike terror to those who have never read plays, unless a few words of elucidation accompany the list. Therefore we began to work at once on a more popular course, which should be ready for publication this season. We believe it will

be hailed with delight and a sense of relief by beginners and with interest even by veterans in drama study, for we have selected from many suggestions a program called "Recent Successful Dramas," thus focussing the attention at once upon the practical stage of today. Our choice has been limited by the fact that each play must have had a successful run, commercially speaking, and it must also be published. We determined at the outset to have eight plays to correspond with the eight months of the club year. You may be surprised to know there were only two or three left over, to be considered and rejected. So few have been the real successes the last two years.

An introduction has been written setting forth the idea of the committee in suggesting such a course. A very brief comment upon each play will be printed pointing out its value—its underlying thought, etc.—while a few questions will be added to suggest the various lines of discussion for each play. We hope that this will prove to be a helpful, attractive program which many of the clubs and individuals will adopt for their study next year.

One of its previous actions the committee has felt necessary to correct, and in this it has been upheld by the board of directors. After several months' experience it has been deemed unwise to print hereafter a list of lecturers and readers. The difficulties besetting our path since that list was printed can perhaps be readily imagined. The directors of the Drama league still feel that the educational committee should be in a position to recommend and thus indorse readers or lecturers when such information is desired. Therefore it will endeavor so far as it is possible to become familiar with the best work along these lines offered to the public. It will keep on file names, addresses and terms of those whom it thinks worthy of recommendation, and such information will be gladly given whenever it is requested. But hereafter no such list will be printed.

Since one of the duties of the educational committee is to foster an interest in all literature pertaining to drama, and to encourage further publication, we are glad to announce that early this spring there will be printed and sent to all delegates and members a list of recent publications on drama, including plays, biographies and criticism. Full information concerning publishers and prices will be given, in the hope that when buying is made easy and attractive there will be a noticeable increase of it in the department of drama. We plan to have such a list printed each year in the spring in time for club programs and summer reading, and in the autumn in time for the Christmas buying. Such very definite hints we trust will prove effective.

The educational committee is composed of men and women of various pursuits, but united in a common zeal for the drama as an art and as a potent educational influence. Any one of them is glad to give of his time and experience to further a cause which he believes to be vital. Communications directed to the chairman or to any of the members will receive prompt attention.

The report of the playgoing committee (Miss Alice M. Houston, chairman) created much enthusiasm, showing much work efficiently and courageously accomplished. Miss Houston reported as follows:

Report of Playgoing Committee.

The playgoing committee, whose members attend plays to see that they do not cause either mental or moral indigestion, is the court taster of the Drama league.

Its responsibilities are linked with yours as a part of the great theater-going body. You are the power that can create the demand for higher

drama by casting your vote for the kind of plays you will support. One thing the playgoing committee has done is to bring the people of the theater and the people not of the theater together to the benefit of both.

The people in the theater ought not to be segregated—the best of them always have felt it. The people out of the theater ought not to be cut off from the hard-working, often sincerely artistic men and women in the theater. The dramatists, the actor folk, the producer of plays and the managers are watching and waiting for you to indicate what you want, what you will patronize—what you will spend your money for at the box office.

Your playgoing committee has been organized for work only since last September, so if it makes mistakes, errors of judgment or typographical blunders in the bulletins, forgive it them because of its youth and inexperience.

The committee is composed of a local force of eight and advisory members in New York and Boston who send to the committee here reports of the plays given in the east that later come to Chicago. This enables the local committee to issue bulletins in advance of the engagements here and so to create an interest in the play beforehand and a good response in attendance upon its arrival. At other times when the play is new, or there is not such unanimity of opinion about it, or when the cast has been so changed that there is an added element of uncertainty, the local committee prefers to see the play on the opening night and reports upon it as presented here.

The work of the committee has to be done with utmost speed; the bulletin is prepared after the play, sent to press early the next morning, proof read, returned, 6,500 struck off and rushed to the addressing firm for folding, enclosing, addressing, stamping and mailing. Unless some unusual delay occurs, the bulletins are in the mails on Wednesday or Thursday of the opening week of a play—in time to help in its support the first week of the engagement, if you, the patrons, respond. Especially in a new play is the early attendance a matter of great importance, and if you place in your committee confidence enough to see the plays they recommend you should endeavor to encourage and to help an engagement by a prompt response. If you do not approve their judgment, write and tell them why; it may help the future bulletins.

The material of the bulletins is entirely furnished by the members of the committee and represents a consensus of opinion. No part of the criticism is taken from printed articles; neither is the material paid for, nor is it in any way influenced by outside forces. This insures absolutely independent criticism, and so far as confidence may be placed in the combined opinions of the committee the bulletins should have a unique value. A play to be bulletined must measure up to a certain standard of excellence of its kind, whether tragedy, problem play, comedy, farce, melodrama or one of the unclassifiable modern plays, for we are not "high brow," despite the murmur in the air, and we shall not hesitate to commend the good wherever we find it.

Drama is our field, not opera or musical comedy.

Once again we wish to state emphatically that we do not censor plays. That only advertises the bad and sends the morbidly curious in numbers to see what it is all about. Our plan is constructive and the issuance of a bulletin, as we definitely state in each, indicates that the play bulletined is in the opinion of the committee worth your cordial support; not just the pleasant word passed about the play, not just moral support, but actual box office patronage; for upon your generous response we depend for the power to move and change existing conditions in the theater.

One word for the managers. They want to know what you do want, for they are in business to please you, and by so doing to inveigle the dollars out of your pockets into theirs.

The league does not ask you absolutely to pledge your support to the plays bulletined, but it is hoped and confidently expected that loyalty to the purpose of this movement for the higher drama will induce everyone so far as possible to attend the plays recommended by the committee in preference to all other attractions of the local boards. The policy of the committee is to be quite independent of favors conferred by the theater management in the way of boxes and theater tickets in order that there may be no embarrassment as guests if the committee decides not to bulletin the play attended. Therefore the members of the committee finance their own theater attendance, since the league is not in a position to do this for them and they feel the necessity of not being under this obligation to any manager.

There is no longer any reason for not telling you frankly how our bulletin campaign is carried on, for we have put it to the pragmatic test and it does work. At first the bulletins were sent only to our club delegates and individual members, numbering several hundred. Even then we found that the bulletins were effective and the critics in the audience of the first play so noticed remarked that they had rarely seen so intelligently interested an audience. This was "Little Eyolf," put on by Mme. Nazimova's management at the request of the Drama league.

This set the committee to thinking and devising ways of reaching and influencing more people. If we could affect an audience by bulletining to a relatively small number, how much greater things could be accomplished by bulletining to a large constituency such as were represented in the individual members of the clubs affiliated?

The league was just started, had no financial backing and only a small income from membership dues at \$1 and club delegate dues at \$2. The playgoing committee was allotted its share amounting to \$60 for the season's work, but it had seen its opportunity and it could not let it pass. With our scheme for financing a much bigger plan than we could carry out, we went to a kind friend of the movement (the western representative of one of the largest producing companies of the country), and asked if it seemed a feasible proposition for the theater management to pay the expense of an advance order for the bulletins to be sent to our extended list.

The idea met with instant recognition of its value and of the advantage of this new kind of advertising on the part of the management; no responsibility, no clerical force required, just the payment of a bill when presented, thousands of people, already interested in drama, reached and presented with a play with the hall mark of the league upon it. It looked so good to that manager the committee left his office with a written carte blanche order to bulletin all plays the committee could approve that might be given during the entire season in any one of the three large play houses under this particular management. It was understood that the committee incurred no obligation to the management, and that as plays appeared at the other theaters the same plan of co-operation would be offered to them on the same terms. Having entered into this agreement, our first task was to prepare our list. We began with the year books we had received, upon request, from some of the delegates and soon had a list of 3,000, which was the number of the first large issue. Since then the list has grown to 6,500, and it would be much larger if the delegates had complied with the repeated requests for the club year books. Many clubs are therefore omitted because of lack of information. The list has been carefully culled of duplicate names of those belonging to several organizations, so that the proposition is made to the managers in its most economical form. The

numbering of the houses has been a source of annoyance to the committee, as often only the old year books were furnished.

We have now issued our tenth bulletin, and of these only three have been limited to the individual and delegate membership, and these all, owing to exceptional circumstances, the first was sent out before the new idea was evolved; the second was for a play of only a week's run and would not justify the expense, and the third was issued during the absence of the manager whose authority was required.

Usually the manager does not even ask to see the copy, though we are always willing to submit it if it does not delay the bulletin, but only in case of some error of statement are any alterations made in the text. The manager does not attempt to influence the comment on the play because you see and he does, too, that it would be quite useless. The entire transaction is kept in the hands of the committee; every detail is attended to by it and especially is the card catalog safe guarded. We want you to know that it is because of this co-operation and courtesy on the part of managers that you now receive so large a number the bulletins. Naturally, the league cannot finance so gigantic an undertaking as it becomes when all of the leading theaters—the Garrick, the Olympic, Powers', the Grand Opera house, the Lyric, the Princess, the Studebaker and others—are involved over and over again during the season. Should there be any change of policy you are only assured of receiving the bulletins by becoming individual members or by having yourselves appointed delegates from your respective clubs, and then the bulletins would belong to the club.

The bulletins are posted at the headquarters of the more than sixty affiliated clubs, at the Chicago, Northwestern, Harvard and other universities, at the Art institute, at public libraries, at the City club, at one factory, one restaurant, two co-operative clubs for girls and at various other places. The ten bulletins have contained comment and criticism on seventeen plays, as in three cases there have been repertoire engagements. Through its Boston representative the committee has been given space in the Boston Common, and many plays have been reviewed there.

Not only do the friendliest relations exist with the local managers, but also cordial interest and co-operation is extended to the committee by the large producing companies of the country. It is pleasing, because encouraging to us, to find that ours is a practical movement already in good running order, recognized as such by the leading theater magnates both east and west. The league is now sought out by the newly arrived advance representative, a long distance call comes asking for an interview, a letter arrives desiring to meet the committee to confer about a certain play; managers invite inspection of their wares, information is sent the committee concerning future bookings and many other signs that indicate that this infant league has a recognized place.

Though the Drama league was formally organized only on April 25, 1910, and there was no playgoing committee and no bulletining of plays at that time, still the league was able to exert an influence on the attendance upon the Sothern and Marlowe and the New Theater companies' engagements, immediately following its organization and the manager of the Schuberts in Chicago wrote and thanked the league for its practical help and said that much of the brilliant success of these two engagements they felt was due to the support of the league.

Mrs. Fiske's engagement had to be extended from four to five weeks, and Mrs. Fiske's manager wrote and thanked the league for its support and said "the bulletins or something" have caused the unprecedented support of the engagement. For lack of a better explanation we are quite willing to say that it was in part at least

the league. Mr. Fiske also wrote very pleasantly about the league after Mrs. Fiske's Chicago engagement:

"While in Chicago I heard from many sources that the influence of the Drama league for healthy plays had been appreciably felt, and everyone interested in the better development of the theater must feel sincere interest in the splendid work that the league has undertaken and is accomplishing in that direction. Should the movement spread, as I hope it will, throughout the whole country, it would revolutionize our theater and insure its artistic progress along the right lines."

In an interview not long ago the committee was met with astonishing enlightenment on the part of a local manager who said he would be a very poor manager if he did not know about the Drama league, that he was acquainted with its personnel and knew that every engagement the league had supported had been a success. To make this testimony repeatedly and continuously true is the problem for you as individuals to help the league to solve.

The representative of Messrs. Liebler & Co. wrote the following encouraging message about the effectiveness of the bulletins: "As to results in the respective cases of 'The Dawn of a Tomorrow' and 'Daddy Duford,' it is the experience of the ages and sages in this business of ours that no man may say of a given quantity of spectators, 'This man was drawn by the star, this one by the advertising, this one by the interview in the Tribune, and this one by the mere desire to spend an evening in the theater.' Nevertheless, I am able to say that the results have been definite in both cases, and especially, as to quality, in the case of 'The Dawn of a Tomorrow.' I should say that easily 50 per cent of those who have been to see 'Daddy Duford' have come because of the Drama league's endorsement."

Though not at all committing you to the support of the plays we bulletin, we do expect to call to your attention in this way the best plays of the theater season, unless some unusual circumstances now unforeseen should prevent, and therefore we hope in attending the theater you will select the plays recommended, just to see whether your confidence is well or misplaced. Attempts to bring the better influences outside the theater into some kind of harmony with the better influences inside the theater have been made before, and for one reason or another, not all discreditably by any means, have failed. For the first time in all the history of this effort, the most influential managers in the country, and some of the greatest dramatists, have discovered and heartily acknowledged that the better outside influence are of the most practical help and value to them.

Thus far the gain seems to be absolutely substantial. It cannot be too strongly emphasized that every member of the league and of the community as well, whether members or not, must help us to keep the ground that has been won.

Mr. J. E. Williams, next introduced, gave one of the most interesting addresses of the afternoon. In introducing Mr. Williams, Mrs. Best said:

One of the problems which is soon to confront us demanding solution is the league's opportunity in the one-night stand. Many of us feel that as the work spreads it is in this field that the league can exert the most influence. What are the possibilities and how can we take advantage of them? There is probably nobody in the country who is more conversant with the situation or better fitted to advise us than Mr. J. E. Williams, who is here today as one of our directors. Mr. Williams is the manager of a one-night stand in Streator, Ill., and has twenty-five years of experience back of him. He has made a deter-

mined fight to have in his own theater only plays of his own choice, but admits failure in that. He sees light ahead for the one-night stand if the league takes up the work in the right way and with sufficient force.

In answering, Mr. Williams said:

The Need of the Night Stand.

Theatrical America is divided into two territories—the night stand and the week stand. The night stand is where the company sojourns but one night, and passes on. The week stand is the actor's Paradise, where the company stays a week and sometimes for a long run. The night stand is more euphemistically known in England as "the provinces"; it is the place where the good actors come from, where they get their tuition and discipline, and where they unregretfully escape from as soon as the light of Broadway or the "loop" will consent to shine on them. The night stand is the home of the "plain people," of the middle class millions of America, the masses who are still so unsophisticated as to believe in the common virtues, who are still able to enjoy the illusion of the drama of purpose and respond to the sentiment of honor, of heroism, of self-sacrifice, when told in the language of the stage. In the state of Illinois there are some 130 of these night stands, and one week stand—Chicago. I suppose the same proportion will obtain more or less throughout the country, and I take it therefore that the night stand problem is important enough to engage the attention of any organization such as the Drama league which proposes to deal with the drama through an appeal to its constituency.

The Theatrical Appetite.

I have been asked to speak to you today on "The Need of the Night Stand." I have been for twenty-five years the manager of a night stand in Illinois, and this I suppose is the reason the managers have honored me with this invitation. During that time I have been an interested student of the psychology of the theatrical crowd and have arrived at certain very positive conclusions as to its needs. Primarily, the problem of the theater manager is to keep the appetite of his patrons in a healthy and zestful condition. He must give theatrical food in such quantity and of such quality as will minister to the health of his supporters. He must not encourage gluttony, nor promote indigestion or dramatic dyspepsia. His true interest lies in keeping the theatrical appetite keen and fresh and full of relish for the best items that the bill of fare can offer. To do this he must serve their real needs, must make his theater an agency of real service in the life of the community, comparable with the church, the school and the press. It must be confessed that under present conditions the theater has not been able to do this, and that of itself it will not and cannot realize its ideal.

Theater Frankly Commercial.

It needs assistance, and it is for this purpose the Drama league has come into existence. The object of the league, as I understand it, is to unite playgoers into a body which shall by its patronage exercise a selective influence on plays, and thus promote the production and performance of the better drama. I suppose it will be admitted that among the motives operating in the theatrical field today there are none that have for their purpose the guidance of the drama into the channels of its own higher interests or in the direction of the higher enjoyment and culture of its patrons. The theater is frankly commercial, and the theatrical manager is doing his full duty, according to the standards of the time, if he interprets the theatrical demand accurately enough to keep from going "broke," and stays close enough to the moral conventions to keep out of jail. In this he is not different from the average business man in other pursuits, and he disarms criticism by professing no higher mo-

tive. That an agency which is as powerful in creating standards of taste and value as the school or the church should be left wholly to the guidance of the commercial motive is a commentary on the spirit of the time, but it is a fact which cannot be disputed or denied. As far as can be seen there is no other motive or purpose in operation, and from the nature of the case it does not seem possible that the present system of management and production can generate any other, or that if it did it could survive under existing conditions.

A Selective Purpose.

The Drama league, therefore, enters a field which is unoccupied. It proposes to add another force, another factor, to the purely economic ones operating in this field. And it would be well to note in this connection that the operation is one of addition, not subtraction; it is plus, not minus; constructive, not critical; a reinforcement, not a drawback. The addition which the league proposes to make is that of conscious, purposive selection in the interest of better dramatic and cultural values. Instead of aimless economic drift it will endeavor to substitute intelligent direction, guidance and control. Ambitious, no doubt, its program, and difficult its aim, but it is not impossible; and it is to be hoped the stimulus of a great purpose will give it strength to overcome the difficulties of organization, the perplexities of criteria, and to achieve whatever is humanly possible in the direction of one of the greatest social, ethical and spiritual forces of our time.

A Fourfold Need.

Turning now more specifically to "The Need of the Night Stand," which has been specially assigned to me for discussion, I find that the need arranges itself in a fourfold order, namely:

1. The need of better selection.
2. The need of better publicity.
3. The need of better periodicity.
4. The need of averting bankruptcy.

The need of a better selection of plays the night stand shares in common with the cities. But while the problem is the same, the method of approaching it is different. In the city the play-going committee may visit the first night's performance and issue its bulletin of information after actual inspection. In the small town where the attraction stays only one night that method is obviously impossible.

What can be done?

I believe that the league should get into right relations with the local manager and secure his assistance and co-operation.

Coöperation with Local Manager.

I am sure that any intelligent manager would be glad to co-operate with the league in creating a deeper interest in the drama, and so making a more stable and permanent constituency for his theater.

In what practical way could the local manager and the league co-operate?

1. The manager could open his books and submit his list of bookings to the league. The league could investigate the bookings, select such as seemed worthy of its indorsement and issue a bulletin recommending them for patronage.

2. If desirable attractions could not be had in the regular course of booking the league could, if strong enough, undertake to guarantee the engagement of the desired attraction against loss, and so secure attractions that could not otherwise afford to visit the town. It should be understood that the local manager is powerless, of himself, to influence the coming of attractions. Attractions go where there is promise of good business, and when the competition is keen between towns for a successful play the one that offers best inducements will secure it. The results in Chicago prove that the indorsement of the league can powerfully affect the box office, and I believe that similar results can be secured in the night stands.

Need of Better Publicity.

We come now to the second need of the night stand, the need of better publicity. I have just said that the league can represent the conscience and taste of the community in the selection of attractions. But it must do more. It must supplement in advance the present inadequate and frequently unreliable information about plays. It must procure authentic information about coming attractions, and so protect its members against weak or worthless performances. At present there is no agency in the night stand that is able to give this protection to the playgoer. All sources of advance information are absolutely under control of the company's press agent and publicity promoter. In the large cities where companies stay a week or longer the playgoer may be reasonably sure of unpurchased and unbiased guidance from the critics of the great dailies; or if biased it will be only by the personality of the writer and the need of turning out spicy and readable copy, and not by the command of the box office. But in the night stand the unpurchased source of information is the criticism after the event, and this affords neither enlightenment nor consolation to the disappointed playgoer. The company has gone, his money has gone, and neither praise nor blame from the reviewer can do him any good.

Bureau of Information.

The securing of authentic advance information will be by no means easy, as many a disappointed local manager who has been fooled by the fairy tales of the advance agent can testify. The best guides at present are the daily metropolitan papers, and the correspondence columns of the dramatic papers. With a proper system of discounts it is possible by industriously following the route of the company in the dramatic columns to get an idea of its quality, but it is meager and not altogether reliable. In the course of the development of the league I would expect to see its correspondents established in every important center. These would report to a central office, which would be in a position to answer any and all questions about the status of an attraction. It would need to report on actors and production, for often a successful play is put on the road with an inferior cast, and \$1.50 scales are charged for \$25 a week people. A bureau of information to furnish reliable reports on traveling attractions would be one of the most important service of the Drama league to the night stand.

The third need of the night stand is the need for periodicity, a more orderly and better regulated supply of attractions. I have said that the chief function of the league is to displace the aimlessness of economic drift and put in its place some sort of purposive, conscious direction. In the night stands this absence of purposive direction is even worse than in the cities. In Chicago you have the choice of a score of theaters which are operating simultaneously. In one or another you may find something to your taste whenever you wish to attend the theater. In the small towns there is usually but one theater, and through it must pass all the offerings of the year. Under the present anarchic system you may have six attractions in succession and then be a couple of weeks without anything. For example, in my town we had four weeks in last December without a single attraction, and beginning January 1 had four attractions on four consecutive nights.

A Cog in the Machine.

In all this the local manager is absolutely helpless. He has become a cog in a big booking machine and is wholly without initiative or power of personal direction. In former years the local manager was an independent unit who did his booking with an equally independent traveling manager. The system had its defects, but it gave room for selection, for distribution and for limitation of attractions. The methods of "big business" are now applied to the theater, and the town in which you delegates live is probably one

in a chain of forty or fifty theaters which must take what the rotation of the chain brings to it. You cannot break the chain, and I would not advise it if you could, but the league should be able to make it better serve your purposes. By organized effort you should be able to make it bring to your town such dramas as are worthy of your support and have them come at such intervals as would suit the convenience of your members. If the needs of the town required thirty attractions during the season it ought to be possible to so arrange it that their visits would be about a week apart. In the present chaotic system of booking I admit that such a prepared periodicity would be impossible. But I am looking forward to the time when the league organization will cover the entire country, when its power of patronage will be so strongly developed that traveling managers will seek its support and be glad to meet its reasonable demands. When that time comes the syndicates and big booking agencies will find it convenient and profitable to consult the rational officials of the league in laying out their routes and will plan in advance to give league towns the benefit of a reasonable regularity in the supply of plays. This will work as much to the profit of the attraction as to the satisfaction of the public, and will give the syndicates and exchanges an excuse for existence other than being the beneficiaries of an increment that is too often unearned. The methods will have to be worked out by actual experiment, and at first each town may be left largely to its own devices, with such counsel and assistance as the national office may be able to offer. As experience accumulates experiences can be co-ordinated and a system formulated that will bring all the power of the league to bear on the problem of the selection and support of the better drama and the better distribution of plays.

The Need to Avert Bankruptcy.

The fourth and final need of the night stand is the need to be saved from bankruptcy. The commercial motive which has hitherto been its sole support has utterly broken down in the presence of its present difficulties. Today there is scarcely a night stand theater in America that is paying a profit, and many of them are threatened with bankruptcy or extinction. Unless reinforcement comes from some quarter many of your local theaters will have to be turned into garages, department stores or warehouses, and your drama will have to return to primitive conditions of production, in town halls or similar places of assembly.

What has caused the revolution in theatrical conditions?

In my opinion the cause is fourfold, namely:

1. Reckless overbooking in past years which has created satiety and loss of zest for theatrical offerings.

2. Extravagant productions, especially of brainless musical comedy, which has vitiated the taste of theater-goers and made them demand more expensive productions than they are able to pay for.

3. The war between the syndicate and its rivals, which increased the difficulty of booking for both traveling and resident managers.

4. And paramount, the advent of the moving picture into the amusement field, which has emptied the galleries and balconies, has driven the medium-priced companies off the road, has established vaudeville houses in town that could not otherwise support them, and has so cut into the amusement fund of the night stand that there is not enough left to support the dramatic theater of the town.

To these causes may be added the temporary failure of the crop of play success in New York from which the "road" derives its supply. All combined these causes have operated to reduce the patronage of local theaters, and this, in turn, has discouraged the traveling manager from venturing out on the road, thus crippling the night stands further by diminishing the supply of attractions. The result is that we are passing

through the most disastrous season in the history of night stands, and managers are seriously questioning whether they can continue to keep their doors open or not.

Theatrical Reorganization.

Whether these conditions are temporary or permanent I am unable to say. Daniel Frohman predicted a year ago that the theater was on the verge of a revolution and that the old order must pass away. In the history of the American stage we have passed from stock to combination, and it may be that we are passing from the combination into a new and perhaps unpredictable form of theatrical organization.

What will the new order be?

Will it be the municipal theater as some hope? The privately endowed theater? Or will it be some modification of the combination system adjusted to meet the needs of the new conditions?

Whatever form it takes I feel sure that it will need the organized support and assistance of playgoers. The commercial motive must be reinforced by the awakened social purpose of the community. The same motive that supports the church and the school may with equal logic be called on to support the drama, for in power of creating standards and values the stage is not second to any of the great educational forces of the day.

The Social Awakening.

In conclusion, let me say that we are living in the age of the great social awakening. Men are beginning to be dimly conscious of the organic bond and are reaching out their hands gropingly to find some vital contact with their fellows. The individualistic age is passing. We are discarding the theory of laissez-faire in economics, and the doctrine of individual salvation in religion. Everywhere the social spirit is rising. The uplift movement in labor, politics, education, charities, women's societies, all bespeak the awakening of the new consciousness. And the latest of these is the Drama league, not a new fad, or the vehicle of a new cult, but a symptom of the same social unrest, an evidence of the same social awakening in another center of life. We have become restless under the domination of the drama by individualistic motives and purposes. We have awakened to the need of supplementing the commercial motive by considerations that are social, ethical and esthetic. In this we do not condemn the commercial leaders of the theater, who are often as much the victims as the beneficiaries of the system, but we propose to add to the drive of the business motive the selective power of the social will. The program of selection and control that I have sketched will seem large, and in view of the weakness of our social spirit may appear even visionary and impracticable. But the social spirit grows on visions and waxes strong on great ambitions. To bring the wide range of theatrical activities under the control of voluntary social effort is a tremendous program, one to call out the supremest civic spirit, and the deepest devotion to community culture of which we are capable.

Let us hope that the Drama league is to be the dynamo that shall generate the power which is to give new direction, new aspirations, new ideals to the upstrivings of the dramatic spirit in America, whether in the cities or the night stands.

The chair announced that Mr. J. Forbes-Robertson, the eminent English actor, had expressed genuine interest and sympathy with the movement. So much so that he had promised to attend the convention, provided he was not asked to speak. Consequently we should not hear from him by word of mouth, but could surely "feel his presence in the room."

In introducing Dr. Baker the president said:

There are some few men in every country whose names command instant attention and interest—who stand as the highest authority on a given subject, to whom all are glad to listen, from whom all can learn. Such a man we have the pleasure of entertaining this afternoon. Dr. George Peirce Baker of Harvard university will speak to us on "The Opportunities Open to the Drama League."

Dr. George P. Baker, head of the department of dramatic literature of Harvard university, with a word of greeting and congratulation, forged into the subject nearest his heart—the encouragement of the youth of this country along the lines most productive of fine original work.

As a pioneer in dramatic art he has stood "a lonely league" by himself for twenty years. To him the most extraordinary fact along this line has been that, as an educated people, we have known so little about drama. For long he found no undergraduates from schools or colleges able to read a play as a play at first reading, having as a rule no conception of the dramatic sense. Our educated young men and women have not known a play when they have seen one. Having had no habit of reading plays, how could they have known the play form?

Now, with our libraries offering every possible opportunity, with our colleges sending out young men interested in good drama, Dr. Baker believes we may yet become a people distinguished not as lovers of realistic plays, or lovers of musical comedy, but as a people with dramatic standards and ideals. Only that nation produces good drama which knows what good drama is, and this is an idea worth acquiring. Anything we can do to make our public understand what a play ought to be is highly important. We ought to be more tolerant of the author.

The precipitancy of the American audiences in judging a play after the first act is most discouraging to the young playwright. If our coming authors must write only by sets of rules we can expect nothing but a dramatic sterility such as England has experienced since 1900. What he wants to see in our public is the eclectic spirit—the playgoer, who going, waits and thinks until the performance is over before deciding for or against. We will attain no great growth until we have developed this condition—this broad eclecticism so prevalent in Paris. There art has reached its heights because of the patient, tender indulgence showered on its youth. Each personality must be allowed to develop his own eccentricities. As an illustration of his point he vividly portrayed a Parisian type characteristic of the evolution of the genius as he is there, and from this viewpoint declared his belief in the quite possible production of one genius out of every fifty humans nurtured in that well-prepared field.

An American genius in embryo, imbued with the infinite variety of material in this new land, fired with the typical American enthusiasm, left to dream dreams and see visions and wear "blue top hats," must eventually evolve in something very big and wonderful.

To create him the Drama league exists. The sound judgment of its bulletins alone must, in the course of a number of years create a standard in large centers. The standard in turn creates the individual genius and the genius creates the masterpiece. He heartily approves of the local reading classes, believing that standard classic and modern plays, studied and produced even by children, are productive in them of an unconscious but ingrained taste for the good type of play.

In so far as we as a league can make the American public see, hear and enjoy a good play,

we are creating the future of an American drama of ideals.

Out of her busy life and exacting career Miss Henrietta Crosman yet found time to study the league movement, coming to the convention to give a word of greeting and advice from the actor's viewpoint. She tendered her very graceful, genuinely-expressed gratitude and approval to the league for its progressive objects and attitude toward the theatrical world. Miss Crosman also asserted that Chicago is doing more to elevate the drama than any other city in the world and should be the home of a great national play house.

Chicago is the center of population of the United States and is the center geographically as well. Soon Chicago will be the art center, too. Because of its location and the spirit of its citizens the city should be the home of a newer theater. There should be a company of the best actors engaged in producing the best plays. I think the work of the Drama league is bringing the time nearer when this dream will come true.

Miss Crosman went on to say that after hearing Mr. Williams' thoughtful address she couldn't fill her proper part of climax, but felt herself to be more of an anti-climax. She also expressed the hope that the league would hold to its wise decision studiously to avoid any kind of censoring. Her charming personality and pleasant words of advice roused hearty applause and enthusiasm.

The report of the publicity committee closed the afternoon, filling the delegates and members with enthusiasm and pride as they realized all that had been accomplished in so short a time. As there is no publicity chairman the report was made by the president, in whose hands the work has been. It was:

When the Drama League of America was organized last spring there was much ridicule of the movement calling itself national, with members only in Chicago. It had seemed best, however, to the delegates after serious discussion to start the movement as a national one, so directors were elected representing all portions of the country. The vice-presidents, as you know, are chosen territorially, each from a different section of the country. This decision on the part of the convention of April 26 laid a heavy burden on the publicity department of the work. If the movement was to be a national one, the nation must first hear of it.

A valuable start was obtained by the courtesy of the General Federation of Woman's clubs, which invited us to present our cause publicly at an open meeting of its convention in May at Cincinnati. In this way we were able to bring the matter at once to all the women's clubs of the country. This presentation resulted in many inquiries and some members. Newspaper articles describing the league appeared in about fifty different towns, due to the energy of our publicity committee, then acting under Mrs. J. W. Meaker Jr. Reprints were made of the addresses at the mass meeting in May and sent out widely for propaganda purposes.

We owe much of the unexpectedly widespread growth of this work, however, to the efforts of Prof. S. H. Clark of the University of Chicago, who secured an hour for Drama league discussion at the New York Chautauqua in the summer, established a bureau of information and distributed descriptive printed matter. Similar measures were adopted by Mr. Williams at Streator and by Dr. Guthrie at Sewanee. In this way news of the new movement was spread as far as Florida, Maine, Texas and Montana, and all the intervening states. In addition to this the league has been mentioned in their lectures throughout the states by Dr. Richard Burton, Mr. Alfred Brown, Mrs. Bertha Kunz Baker, Fola La Follette, Prof. Clark, Dr. Guthrie and Dr. Anspacher. Many inquiries and members resulting from this publicity.

We have been so handicapped by lack of means that we have not yet been able to attack the state conventions as we shall ultimately do, but the matter was presented to the Illinois State federation, the Wisconsin and Iowa State federations, and indorsed by them. It was also presented to the Massachusetts federation, which is now co-operating in the starting of a chapter there. Louisville, Ky., has already affiliated several clubs and is anxious for chapter formation. St. Louis, Mo., is asking for organization. Boston, Mass., is working out chapter formation, and in Wisconsin the chapter is already under way, the board appointed and at work.

Clerical help has been so impossible and time so overfilled on the part of your president that we have not as yet done as much as we desire with the magazines. There have, however, been excellent articles in the Evening Post and the Record-Herald, also in the Green Book and a chapter in Mr. Eaton's new book, articles in La Follette's, the Boston Commons, the Dramatic Mirror and New York Review. The Delineator and Tribune and World Today are to publish articles soon, and the league is planning to issue a new leaflet for publicity purposes.

With the appointing of the new board the publicity work will be thoroughly reorganized and time made to prepare articles for various papers. So far the work has all been in the hands of the president since the transfer last fall of Mrs. Meaker to the educational department, and the correspondence has been so voluminous as to make it impossible to do more than attend to that. Some idea of the mass of the correspondence will be conveyed by the fact that we have exhausted 3,000 envelopes since last April in correspondence alone. It will show you how eager the public is to respond to this new movement when I tell you that in eight months the league has secured members in twenty-five states—Illinois, Minnesota, Wisconsin, Michigan, Iowa, Massachusetts, New York, New Jersey, Pennsylvania, Virginia, Washington, Dakota, Montana, Texas, Florida, Kentucky, Connecticut, Ohio, Kansas, Missouri, California, Tennessee, Maryland, Indiana, Nebraska. It has an affiliated membership of over 12,000, including clubs, libraries, colleges and individuals. It has been indorsed by four state federations and presented before the National federation with its approval. It has secured, unsolicited, indorsements from such eminent English scholars as Jones and Granville Barker, as well as the leading scholars at home. It has published 500 constitutions, 3,000 educational leaflets, 2,000 publicity leaflets, 10,000 publicity postals, 1,000 membership cards, 3,000 reprints, 500 "dun" cards, 500 receipt cards, 2,000 sheets (stationery), 3,000 envelopes (stationery), four issues of bulletins, 5,000 names prepared in card catalog, 3,000 reprints. All this has been done with an expenditure of just about \$300. It is clear that the work can carry itself, that it had to be a national movement since the nation is eager for it, that all the publicity that is needed is to answer the eager questions of those desirous of learning about it and co-operating.

It is only the generous assistance of our directors and friends who lecture in the field and the absolute devotion of the small body of workers which has made possible the tremendous results with so little expenditure. Addresses have been made by the various directors at twenty-four different clubs, some even in Wisconsin and Ohio. The testimony already comes from libraries as to the spread and success of the work. The St. Louis Public library has enrolled as a member for the sake of securing a copy of all our publications. The Chicago and Evanston libraries testify to an enormous increase in demand for dramas and books on drama in so much that they have been obliged to double their drama departments. The book stores also add their share to the testimony to the great increase in interest in drama.

Leading actors, too, have been very gracious in their support of and interest in the new league. Mr. and Mrs. Faversham have spoken for the league in various clubs. Miss Marlowe

has described it at Wellesley; Mr. Tyrone Power in an address at Harvard; Mr. Miller and Mr. Sothern have also indorsed it.

The publicity committee will be very grateful for any offers of assistance from those in a position to influence magazines or papers or to secure openings to present the cause before clubs.

The league members themselves must constitute the publicity committee and can best spread the principles of the new movement among their friends.

With these splendid testimonials to activity in all departments the first annual convention of the Drama League of America was declared adjourned and the delegates, members and guests testified to their pride and interest in the work.

Officers, Directors, Committees.

The officers, directors and committees are as follows:

President—Mrs. A. Starr Best.

Vice-Presidents—

Mrs. Henry L. Frank	Dr. William N. Guthrie
Dr. Richard Burton	Dr. L. K. Anspacher
Mrs. E. P. Sherry	Mrs. Otis Skinner

Secretary—Mrs. Harry P. Jones.

Treasurer—Mr. W. T. Abbott, Vice-President
Central Trust Company, Chicago, Ill.

Directors—

April, 1910, to April, 1912.

Mr. Raymond M. Alden	Mrs. Henry L. Frank
Dr. L. K. Anspacher	Dr. William N. Guthrie
Miss Florence Beckett	Miss Alice M. Houston
Mrs. A. Starr Best	Mrs. J. W. Meaker Jr.
Mr. Frank C. Brown	Mr. J. E. Williams
Dr. Richard Burton	Miss Elizabeth Wallace

January, 1911, to April, 1913.

Mr. W. T. Abbott	Miss Lucy M. Johnston
Mrs. W. F. Blackford	Mrs. Harry P. Jones
Mrs. J. H. Buckingham	Mrs. Ira Nelson Morris
Mr. Charles H. Caffin	Mr. J. C. Shaffer
Mrs. G. B. Carpenter	Mrs. E. P. Sherry
Mr. Hobart C. Chatfield-Taylor	Mrs. Otis Skinner

Educational Committee—

Mrs. J. W. Meaker Jr., chairman (2431 Pioneer road, Evanston, Ill.)

George P. Baker, Harvard university
Dr. Richard Burton, University of Minnesota
Dr. Alfred H. Brown, Boston, Mass.
Mr. Charles H. Caffin, New York city
Mrs. Harrison B. Riley, Evanston Drama club
Mrs. B. E. Page, Chicago Woman's club
Mrs. Harry P. Jones, Evanston Drama club
Mrs. James O'Donnell Bennett
Miss Elvira D. Cabell, Chicago Normal school
Mr. James O'Donnell Bennett, Chicago Record-Herald

Mr. S. H. Clark, University of Chicago
Mr. W. N. C. Carlton, Newberry library
Mr. Robert Morse Lovett, University of Chicago
Mr. J. W. Linn, University of Chicago

Playgoing Committee—

Local Committee.

Miss Alice M. Houston, chairman (1426 Forest avenue, Evanston, Ill.)
Mrs. Harrison B. Riley Dr. Curtis Hidden Page
Miss Elizabeth R. Hunt Mr. S. H. Clark
Miss Nell Ames Horr Dr. William M. Payne
Mrs. Frances S. Potter

Advisory Committee.

Mr. Walter Prichard Eaton, New York
Mr. Charles H. Caffin, New York
Dr. Louis K. Anspacher, New York
Mr. Robert F. Massa, New York
Mr. Frank Chouteau Brown, Boston, Mass.
Mr. J. E. Williams, Streator, Ill.
Dr. William Norman Guthrie, Sewanee, Tenn.
Dr. Richard Burton, Minneapolis

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DRAMA LEAGUE OF AMERICA

Organized April, 1910

REPORT OF THE Second Annual Convention CHICAGO

APRIL 22 to 25, 1912

NATIONAL HEADQUARTERS
736 Marquette Building
CHICAGO

OFFICERS AND DIRECTORS, 1911-1912,
AND OF THE CONVENTION.

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Mrs. A. Starr Best, Evanston, Ill.

SECRETARY

Mrs. H. P. Jones, Chicago

TREASURER

William T. Abbott, Vice-President Central Trust Co., Chicago

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Miss Lucy M. Johnston, Chicago

Mrs. Ira Nelson Morris, Chicago

Mr. John C. Shaffer, Chicago

Miss Elizabeth Wallace, Chicago

Mr. J. E. Williams, Streator, Ill.

STATE REPRESENTATIVES

Massachusetts—Mr. Frank C. Brown, 9 Park St., Boston.

New York—Mr. Louis K. Anspacher, 411 E. 18th St., New York City

Pennsylvania—Mrs. Otis Skinner, Byrn Mawr

Michigan—Mrs. John George, Jr., 719 W. Main St., Jackson

Minnesota—Dr. Richard Burton, Minnesota University, Minneapolis

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REPORT
OF THE
Second Annual Convention
APRIL 22 to 25, 1912

MONDAY, APRIL 22.

THE second annual Convention of the Drama League of America opened most auspiciously on Monday evening, April 22, 1912, with a banquet held in the Auditorium Hotel, approximately 350 people being present.

Mrs. A. Starr Best, the President of the Drama League, in her opening address, mentioned among the objects of the League, the promotion of an intelligent play-going public and the encouragement and support of good drama. She also outlined the scope and progress of the work, adding: "The organization which I have had the pleasure of serving for two years has been uniquely fortunate in two things—in finding talented representative people, willing to co-operate in its work, and in receiving loyal support and enthusiastic patronage from its members. In fact, we have been accused of liking our own meetings better than the plays we aim to support. But in order to create any unity of action, any devotion to a cause, we must see each other face to face occasionally; we must gather together, if only to realize fully how many there are of us interested in this effort to create an intelligent, discriminating theatre-going public. Hence we are very glad that the framers of our constitution inserted a clause that calls for an annual convention. In an organization which is doing a national work we must hear from time to time from the various sections of the country. We therefore anticipate with great pleasure this annual gathering together to talk over what we have already accomplished and plan what shall be done during the ensuing year. It is with deep satisfaction that I formally open the second annual convention of the Drama League, and urge all members to attend all sessions."

Remarks of Professional Guests.

The professional guests of the evening were Mr. William H. Crane, Miss Charlotte Granville, Mr. Holbrook Blinn, Mr. Louis K. Anspacher, Mr. Charles Bregg. Mr. Crane responded

to the toast, "The Veterans," and spoke a few words expressive of his interest and faith in the work of the Drama League, interspersing his remarks with entertaining stories. Miss Charlotte Granville followed with a few appropriate remarks.

In introducing the next speaker, Mr. Holbrook Blinn, Mrs. Best commented on the fact that "ever since its inception, the League had stood for the theory that all forms of dramatic art should be supported, if they were good of their kind. Not only tragedy or comedy, but also farce and melodrama. Mr. Blinn knows melodrama to its very depths. He can tell, if he will, what the good points of melodrama are, and why there should be a place for it."

Mr. Blinn responded to the toast,

"A Place for Melodrama."

and said in part: "Melodrama originally meant drama accompanied by music, and it is still so understood in Germany. It is an important form in that it gives a thrill, rouses the ideals, and stirs and uplifts the better sentiments. 'Melodramatic business' is used in the most serious of plays, producing the needed 'thrill.' The consensus of opinion which supports theatres would seem to approve melodrama. The movement for better drama is unquestionably greater in Chicago than in the East, and there is here a more organized, practical, free movement to that end." Mr. Blinn recommended the combining in an organization at a convention, the public, the producing managers, and the profession, including all grades, so that all may work together—"for things must be given that will go, and a present compromise may have to be made between what is practical from the standpoint of financial support and the ultimate desire and ideal."

The meeting was further continued in another room, where letters and telegrams were read, representing many cities and countries—notably a telegram from William Ordway Partridge, the sculptor of the Lincoln Park Shakespeare statue. "Regrets for enforced absence. My heartiest congratulations."

Founders of the League.

Mrs. John W. Meaker, Jr., responded to the toast of "The Founders," giving a brief history of the origin of the organization. The Drama Club of Evanston was the parent body, and back of this was the circle of friends who met for eight or ten years to read plays at the home of Mrs. Alice C. D. Riley. The Drama League idea was first suggested during Mrs. Meaker's presidency of the Drama Club, and elabo-

rated by such advisers as Tyrone Power, Professor S. H. Clark, and James O'Donnell Bennett. It is a unique organization, in that it was started by non-professionals, working toward the bettering of professional ideals, and it is, therefore, essentially democratic, our Universities, Woman's Clubs, Schools, as well as other organizations and interests, all uniting in one movement. Great praise was given to the first League President in overcoming the almost insurmountable task of an empty treasury, a bulky and widely separated membership, and innumerable problems and difficulties. The important work, Mrs. Meaker said, further, for the future is to be among the children. "Give us fifteen years and we will produce an intelligent playgoing public. The Shakespeare Festival was the accomplishment of a dream. In a few more years there will be a public and a treasury that will make possible a biennial festival."

Messages from Chapters.

The Chair then read the names of several delegates from distant cities who were present and most enthusiastic over the work of the League—Miss Hatcher from Bryn Mawr College, Mrs. Holden and Mrs. Marble of Duluth and Superior, Miss Langley of Ann Arbor, Mrs. Hutton of Ridgewood, N. J., and Mr. Howe from Boston, Mr. Bregg of Pittsburgh, Professor Koch of South Dakota, Mrs. Blanc from Louisville, Mrs. E. P. Sherry from Milwaukee, and Professor Thomas H. Dickinson of Madison.

Interest in Other Cities.

The President also spoke of the growth of the League movement in San Francisco, Brooklyn, New York, Philadelphia, and many other cities, and of the valuable pioneer work of Professor S. H. Clark, introducing him as a director, a propagandist—member of both educational and play-going committees, as well as the Orator of the Festival of the morrow—altogether an invaluable "general utility man."

Prof. Clark Emphasizes Value of Study Circle.

MR. CLARK referred to the sympathy and co-operation that must come as a result of such meetings as this, where authors, critics, actors, managers, and the play-going public are associated. He bore testimony to the splendid things which had been accomplished by the Drama League, and deplored the superficial criticism which condemns those things which represent honest effort and high ideals. He said: "Until one has put his hands in his pockets or shed blood for a cause, he is forever estopped from anything but the kindest criticism. It is a better thing to have tried and failed than never to have

tried at all. Let us aim for a larger understanding, which shall engender a larger sympathy. The Drama League does stand, and must stand, for the larger sympathy." As regards the bulletins, Professor Clark drew attention to the fact that it was never believed that they would have a serious effect on plays, but that aside from their value as a guide, they were worth while because of the incessant "tap-tap, which shall some day waken people to the fact that bulletined plays will never be poor plays." "The great future of the Drama League," he said, "depends upon its reading circle work, which will develop knowledge of, and taste for, good drama, and the consequent demand for good plays well acted. Already the sale of dramatic literature has increased 200 or 300 per cent, and this can be directly attributed to the Drama League."

The remainder of the evening was devoted to the toast of

"The Shakespeare Festival—Those Who Have Made It Possible."

responses being made by the heads of various sub-committees. Mrs. Lou Wall Moore, who had charge of the costuming, spoke of this festival as a revival of the Greek Festivals of thousands of years ago.

Mr. Thomas Wood Stevens, the director of the Festival, and Mr. Dudley Crafts Watson of the Art Institute, and stage manager of the Festival, spoke with much enthusiasm of Mrs. Riley's book, which gave the outline plan of the Festival, and of the wonderful interest and co-operation of the school board and the eighteen hundred school children who were to take part. They placed the greatest value of the Festival in the more intimate feeling for Shakespeare and the artistic and literary development which it has given each child.

Miss Mary Wood Hinman, in charge of the dancing, spoke of the remarkable development and capacity of the children along those lines.

Mrs. Heffron, who had charge of the costumes, programs and Shakespearean postals, paid tribute to the artists who had made the original and historically accurate and beautiful designs for the postals. She told of the individual efforts of the children and schools in making their costumes and raising money to pay for them, and expressed the hope that some day educational institutions would give a course to pageants, and laid stress on the value of such an uplifting movement as this, in which all join, and which promotes an enlargement of sympathy, and greater knowledge along many lines.

The meeting closed amid much enthusiasm, and in great expectation of the events of the morrow.

TUESDAY, APRIL 23.

THE SHAKESPEARE FESTIVAL IN LINCOLN PARK.

"A day in April never came so sweet." Shakespeare's own words in the Merchant of Venice truly described this April day. By one o'clock the groups of laughing children in quaint, radiant costumes began to gather at the Francis Parker School, opposite Lincoln Park, where every arrangement for maneuvering the vast numbers had been made. So complete and machine-like were these plans that the entire line of 1,800 children was dressed, assigned to proper groups, equipped each with a flower and ready to start without the slightest confusion or disorder.

In the park at the north gate, on a gentle slope, under spreading trees, was grouped a striking imitation of the Court of Queen Elizabeth. Effective coloring and clever choice of characters made this group of forty high school students very attractive—matched with equal success by the Court of James on the other side of the knoll. Large banners describing the courts were spread above their heads. In front of the monarchs stood Shakespeare himself, cleverly impersonated by the popular actor, Mr. Thomas Ross, attended by a group of scarlet-cloaked Globe Players, and by a herald of wonderful presence and striking effectiveness, Mr. Campbell Gollan, who recited with rare dignity and beauty the prologue to "Henry V." Then, as the rainbow procession advanced, Shakespeare presented the groups representing each play to the Courts.

A dainty page in white and gold carried a wreath of rosemary from the garden of Shakespeare's birthplace. Then came the head of the Newberry library, Mr. W. N. C. Carlton, in University cap and gown, attended by a group of students in gowns and bearing in a silver box the precious first edition of Shakespeare's poems, loaned for this special occasion. Next appeared the white and crimson banner, announcing Henry V. Six schools combined to represent this play. Three hundred and forty children were costumed to reproduce its varied parts. From the imposing figures of Henry and the Archbishop on through the trains of knights and warriors, down to the lords and ladies of the French royal household—they were all there, glittering in armor and silks and satins. Even the French populace in peasant dress completed the picture.

After "Henry V." came the "Merchant of Venice," presented by three schools, showing as well the varied trains of Morocco and Aragon. "Julius Caesar" was given by six schools, and made a wonderful picture as the smooth-faced,

clear-eyed boys swung down the hill in white and purple togas, laurel wreaths or filets. Calpurnia and Portia, with the ladies of their households, were there as well.

The banner of "As You Like It" announced a diversified group of court figures and foresters, as well as country lads and lasses, in vivid colorings with varied accoutrements of spears and bows and arrows or shepherds' crooks. "Hamlet," with the name part gloriously taken by a noble-faced boy, with a troupe of clowns as grave diggers and a formidable showing of soldiers and heroes for Fortinbras, with Ophelia and her dainty maidens in lovely greens, was easily recognizable as it was presented to the Courts.

Shakespeare himself must have rejoiced to see the radiant rainbow lines of fairies and sprites and queer creatures of the woods, the people of Athens and the quaint workmen as the long line of "Midsummer Night's Dream" saluted. Still on they came, the gay wedding party of minuet dancers attending Katherine and Petruccio, as well as all the rest of the jolly group representing the "Taming of the Shrew." As they passed on down the slope to lay their tribute on the statue, the sad, tear-stained face of Viola drew near, followed by the mariners and sailors, by priests and clowns, and all the motley group of "Twelfth Night."

Then, with its lovely, subdued colors, its queer fairies and spirits of the air, its lovers and sailors and roisterers, came "The Tempest," the Poet's Farewell.

At the statue the groups assembled, laid their flowers as tributes at the poet's feet, and singing Shakespeare songs, passed on down the line of march. Professor S. H. Clark of Chicago University received an engrossed scroll from each group, read the inscribed quotation from the play, and laid the scroll upon the statue.

The line of march was attended by a tremendous crowd, over 30,000 spectators witnessing the day's ceremony. Led by the Court groups, Shakespeare and the Globe Players, the procession passed on down the raised causeway and out onto a natural stage, where a program of dances, drills and songs was given by the various groups. And then at six o'clock, as the sun set, the quaint figures in various colors, scattered over the hills and out the gate, their celebration of the Poet's Birthday nobly done.

The artistic effect of the Festival was surprising—its educational value tremendous. From every side, as the crowd of performers and spectators scattered, came the testimony of a new reverence and love and knowledge of the Poet's works, and a day gloriously consecrated to our greatest English dramatist. The costumes of the 1,800 children had been made

in the schools from materials selected and purchased by the Festival Committee and plates designed by Mrs. Lou Wall Moore and students of the Art Institute. In the sewing classes they had cut and stitched the materials; in the drawing classes, designed and applied the stencils; in the manual training, made the armor, spears, crooks, helmets, sandals and shields. Enormous ingenuity had been aroused to overcome some of the difficulties, and all through the spring term the work on the Shakespeare plays had been continually in their minds. By means of the Shakespeare Festival and the Drama League, 1,800 children had been led to a study of Shakespeare, many of them for the first time. To the crowd of spectators, too, this ocular setting forth of the plays had meant much in a striking resumé of the plays.

The League had every reason to feel satisfied with the day as an artistic celebration of an appropriate occasion, bearing in its train educational influences of vast importance and establishing the League as a civic influence.

WEDNESDAY, APRIL 24, 1912.

MORNING SESSION

The morning session of the Drama League Convention was opened by the President, who gave a report for the Publicity Committee, of which she has acted as chairman through the year, as follows:

REPORT OF THE PUBLICITY COMMITTEE

Mrs. A. Starr Best, Chairman

Studying in retrospect the work of this committee for the year, two things stand out with special prominence and significance—the wonderful way in which the work has spread and the *quality* of the interest which it has aroused. In both these respects the League has been uniquely favored.

At our last Convention, January, 1911, we were a national organization in name only. For while we had individuals and affiliated clubs in goodly numbers scattered throughout twenty-three States, we yet had no definitely organized centers—no city or town, except Chicago, where a connected, unified work was being done—no community interest anywhere. In the interim, by means of volunteer labor only and with an expense of less than three hundred dollars, we have organized nine distinct centres, where active work is being done; we have spread the work to forty-four of the forty-eight States and to Canada, and have on foot at present a movement to organize in many cities and towns. The paid

membership in these organized centers would be over ten thousand. The cities already officered and doing active work are Boston, Philadelphia, Brooklyn, Detroit, Ann Arbor, Duluth, Superior, Louisville, Denver. Organization is also effected in Grand Rapids, La Crosse, Peru and Milwaukee, but they have not yet affiliated. The cities agitating organization are New York, Cincinnati, Pittsburgh, St. Louis, Kansas City, Erie, Rochester, Raleigh, Salt Lake, Boise, San Francisco, Los Angeles, St. Paul, Minneapolis, Jackson, Toledo, Cleveland and Troy. In all of these above-named cities there is a more or less numerous membership and leaders anxious to weld them into a concerted whole by adding largely to their numbers. The possibilities are limitless if we had an official organizer, who could devote his entire time and talent to this work.

The point of attack in different cities varies according to the character of the town. In the college or normal town it is entirely the educational side of the work which attracts. In the commercial city it is the promise of benefit through belonging to the League—in profiting by our advice and our promised One-Night Stand System. This ability to respond to the varied needs of different communities constitutes the greatest strength of the movement. It is this that leads us to believe that we can eventually represent the entire country and every community through one or another of our varied departments and activities.

League Propagandists.

This wide spread of League Propaganda is due entirely to the active, enthusiastic work on the part of our corps of volunteer propagandists, as printed in the official League leaflet. Many of these are incorporating in their regular lectures and addresses, talks on the League. Such speakers as Professor S. H. Clark, Dr. Burton, Miss Cora Mel Patten, Mrs. Bertha Kunz Baker, Mr. Edward Markison, Mrs. Frances Squire Potter and Mr. Louis K. Anspacher have been largely responsible for this widespread interest. Much of it has been accomplished also through the departments of the Publicity Committee.

Chautauqua Publicity.

Under the direction of the Chautauqua department, letters were sent last summer to all the Chautauqua managers, asking permission to present the League work on their programs, with the result that publicity material was distributed and addresses made at over fifty Chautauquas. Many new members resulted from this publicity. This department is planning a similar work for this summer with Mrs. G. K. Havi-

land as Chairman. In this way we secure many members from widely scattered regions, who would otherwise scarcely hear of the movement. Even when we do not actually secure new members, we are spreading the gospel and acquainting new people with the doctrine.

State Federations.

Another department has secured considerable representation in other organizations. Under the direction of Mrs. Geo. B. Carpenter, the League propaganda has been preached at ten or a dozen State Federation Conventions during the year, thus reaching many hundreds of the most valuable people to interest—club women, club leaders and officers. Mrs. Carpenter secured time on these convention programs and then induced some of our publicity speakers to present the League idea at these conventions. The Philadelphia Centre is the indirect result of Professor Clark's work at the Pennsylvania State Convention, where club leaders from Philadelphia were interested.

Magazine Articles on the League.

Mrs. Frank Lloyd Wright has been in charge of propaganda in magazines, and there has been considerable demand for this kind of material. Articles have appeared in numerous magazines throughout the year, but notably in *Everybody's*, the *American Magazine*, *The Bookman*, *Saturday Evening Post*, the *World To-Day*, the *Outlook*, the *Dial*, the *Drama*, the *Green Book*, the *New York Review*, the *Dramatic Mirror*, the *Public Speaking Review*, the *English Journal*, the *Nautilus*, the *Christian Science Monitor*, and numerous educational journals. There is much demand for this sort of material and we think any magazine will welcome articles on the League during the year.

Among the Clubs.

Locally, the sub-department of the Publicity Committee, under Mrs. Frederick A. Dow, has arranged for speakers on the League and its work, before nearly seventy clubs in Chicago and vicinity. This committee has written letters relative to the arrangement for these addresses and kept in touch with the club life of the community.

Teachers' Conventions.

Three very noteworthy occasions were three opportunities to address large conventions of teachers; once in November, when the President and the Play-going Chairman had the honor of speaking before the Convention of Teachers of the State of Illinois; once in December, when the President had an hour to explain League work and principles to the first

Convention of the National Association of Teachers of English, a notable assembly from all quarters of the country; and once in March, when I again spoke before a convention of 4,000 school masters of the State of Michigan in Ann Arbor. On all of these occasions the work met with intense interest and ready response, and much spread of the work resulted.

The Daily Press.

The Press Department, Miss Katherine Brown, Chairman, has had frequent and prominent notices in the daily press, but has found its work to depend entirely upon the humor of the dramatic editor. There has been a great deal of unsolicited, but very welcome, publicity in the press in many other cities, one New York clipping stating that "New York seemed to be the only city not bitten by the Drama League insect." We have even achieved the glory of the funny column. The "Line-o-Type" has frequently smiled upon us, and the cartoonist dealt gently with us on Festival Day in a very charming cartoon.

In fact, thanks to the untiring zeal of our department chairmen, of our official, but volunteer, propagandists, and the daily press, whether complimentary or abusive, we have had a tremendous amount of press publicity which has been no expense to the League and of immense value to it.

Generosity of the Press.

The Chicago Record-Herald and the Evening Post have been not only especially generous in their notices, but have frequently reprinted for us two to three thousand extra copies of a good League article for our use in distribution, thus providing us free with very valuable publicity material. All this has enabled us to limit our printing to one publicity leaflet, just completed, outlining the character of the League's work and naming its committees.

A Press Clipping Department.

Mrs. E. A. Dawson has endeavored to keep, as far as possible, a record of all these notices, which is at the disposal of any League member desiring to look over it. It is full of interesting and amusing clippings.

This detail of committee work and centre organization shows in striking form the tremendous growth of League activity until it now really is in every sense of the word a national movement, seriously representing and affecting national issues.

Remarkable Character of the Interest Aroused.

Equally impressive in our survey of the year's work, and equally important and gratifying is the character of interest

aroused wherever League propaganda has gone. From town to town, and city to city, we find every class of community interests responding. In the large cities we have the social circles interested in the play-attending and bulletining; we find the clubs responding to the community interests, and further afield we find colleges and universities, normals and high schools, deeply interested through both teachers and pupils. We have among our members many libraries, which join for the sake of our literature and study courses, and testify to their frequent use. We have over twenty universities and many normals joining for the same reason. Wherever we carry the work we find ready response from the most talented minds of the community. Professors and club women, students and society women alike are interested. In the metropolis we have been able to interest in large degree the manager, the actor and the dramatist. We find them most cordial and helpful. The high light on the Drama League movement reveals the striking fact that it has appealed to every kind of interest, from the university professor and the scholar to the club woman, society and profession. On all sides we find interest and co-operation.

The Chairman has sent out, mostly by hand, over 6,000 letters in answer to inquiries and pertaining to organization. The department has drawn up plans for chapter formation and aimed to install them in centres already established. A typical daily mail from the Publicity Chairman shows out of twenty-five letters sent out, nine different States, with constant, almost daily, requests for information in regard to forming centres. We have not gone out to arouse interest. We have aimed to answer requests and keep in touch with lines already opened up. We cannot hope for such startling facts and figures during the year to come, but we will aim to crystallize and materialize some of these beginnings—to follow up all of these openings. For the time is opportune—the spirit is over the land.

The Chair then read a letter from Mr. Alfred H. Brown, of Brooklyn, N. Y., as follows:

155 Argyle Road, Brooklyn, N. Y.

To the President and Members of

April 18, 1912.

The Drama League of America.

Dear Friends:

Greetings to the Drama League, and congratulations on the completion of two years of splendid service! The more I have seen the work of the League the more I have been compelled to the belief that its efforts are bound to accomplish

much for the Drama in America. Its methods are based on a right philosophy; and I believe that it must go on to greater and greater success.

I am sure that every lover of the Drama and of the Theatre must welcome this movement and must wish to assist it to fulfill its purpose.

I am not able to be present in person, as I had hoped to be; but I am with you in spirit. May this Convention be every way a successful and enlightening one.

Sincerely,

ALFRED H. BROWN.

Also from Mr. Partridge:

Studio, 15 West 38th St.,

April 21st, 1912.

My dear Mrs. Best:

Despite my earnest hope I am not able to be with you at your banquet tomorrow (Monday) night, or at the gathering round the Shakespeare statue on the poet's birthday, April 23rd, 1912.

I cherish a living mental picture of the dedication at Lincoln Park and the distinguished men and women who were present, and made the event a memorable one. William J. Rolfe-Henry Clapp-Wilson Barrett-Willard and many well known critics and actors wrote letters of congratulation. Richard Hovey (who died too soon) wrote a special poem for the occasion. Take it all in all, it was a rare occasion, dear to us all, and dear to the great spirit whose soul was, we must believe, conscious of our affectionate remembrance.

Henry Irving contributed to this work by asking Seymour Lucas (the distinguished English artist) to design the costume and furthermore by directing his costumer to carry out the Lucas designs. Many eminent scholars in England and here contributed to the work.

The sculptor only wishes he had been ten or twenty years older to grapple with the problem more effectively and that store of experience that only comes with years.

My greetings and best wishes for all gathering at your banquet and at the feet of that Poet who was, as Matthew Arnold aptly said, "Peerless in Radiance; Peerless in Joy."

WILLIAM ORDWAY PARTRIDGE.

Mr. Robert Whittier, actor-manager of an American company which gives English repertory on the Continent, was introduced to speak on

"Constructive Possibilities of the Drama League."

Mr. Whittier made a plea for the American Drama, written by the American playwright and acted by an Ameri-

can actor, saying that America was on the eve of the birth of the American drama, and that the constructive principle of the Drama League should be "American plays, written by American authors and played by American players." He named the drama the greatest keeper of the nation's conscience, and urged the establishment of a municipal theatre. He pronounced the Shakespeare Festival one of the most beneficial things that the country has had, adding that each city should have its own outdoor theater.

The drama as a means of enlightening the people is one of the greatest aids to light and liberty. "Nothing can compare with the power of the stage. It is feared by rulers of the large empires. The Emperor of Germany thinks it an enemy of the State, and the King of England has a strict censorship maintained. The drama is, on the whole, a power for good. It has always existed—it is the highest form of literature. Its growth in America is encouraging. Twenty years ago it was not recognized. Today the universities are making it a study—notably at Harvard.

"The real American drama will be formed on topics of national interest. Foreign plays are of no moral value to us. Each country has an individual pride in its own drama. American actors do not receive the encouragement they should in this country, and foreign actors are made far too much of. The New York managers insist on English actors who are chiefly after the American dollar. English criticisms are often unjust and discourteous to American actors. Often as many as a dozen or more "stars" are idle in New York, and three times that number from abroad will be starring here. *The Drama is the keeper of the Nation's Conscience*. It is of more esoteric value to the community than any other art. In America they are very kind and tolerant toward an actor, which may be a fault. One cannot get away from the masses; no theatre is successful without its gallery.

"The Drama League is a friend of the people, and is striving in the right direction. We are on the verge of a much-needed American Drama. The Shakespeare Pageant brought about by the Drama League was most beneficial in its far-reaching influence. A good idea would be to have a Drama League periodical, something as the Paris *La Comedie*, solely devoted to the Drama."

The next speaker on the program was PROFESSOR BENEDICT PAPOT, an eminent French scholar with much experience in dramatic art, whose subject was

"The Relation of the Drama to the National Spirit."

Professor Papot spoke as follows: "In order to get a na-

tional Drama, you must have a national spirit behind it. A unified sentiment in a nation comes because the thing appeals to the people. The sentiment of the multitude forms the recognition of a master or a masterpiece. I doubt if there is enough in common among the people of this big land to create a national drama. The French Revolution has had a great deal to do with the scattering of the unity of the nations and the development of individualism. And individualism has killed romanticism. This age is too scientific to stand for much romanticism. In France, however, the ideal is coming back, and the French glorious spirit is being renewed.

"In America there is no national ethical problem. The country is too big, and doesn't dare unite, except on a few minor points. Not until an American gets the 'feel' of the whole country, will you get a national masterpiece. Therefore, since you can't have an American masterpiece as yet, you must take masterpieces where you can find them.

"The Drama League ought to make it its business to enlighten the multitude and give it a conception of what drama really is. The public will not be interested until it knows something about the drama and feels a personal response and relation to it. No matter how good a play may be, it is nothing until it becomes true and gets a response.

"In France, up to the time of the Revolution, there was more unity of spirit than in the United States today. The French drama of that day appealed to a sentiment which held true, which held the multitude together. The interests are too scattered yet in America. The country is too big and unwieldy. The keynote of a national drama is sounded in the spirit of the times. We Americans at present have not enough in common; there is too much individualism, not enough romanticism. It is too scientific an age, too much psychology, too many cliques. At present the same conditions exist in France. Interests are scattered, and there is no unit. But it is reviving; there is a steady trend there toward one ideal, the worship of the beautiful, the love of country. This is testified by the success of *Le Flambeau*, a play similar in theme to *The Typhoon*, a wonderful clash of Oriental and Western ideals. It struck a true note and was presented everywhere in France. A drama, to be great, must be the expression of something. There can be no neutrality. Americans need the Latin responsiveness to counteract their Saxon stolidity."

The Chair then read portions of an informal letter by MRS. OTIS SKINNER, touching on the subject of which she would have spoken if she could have been present—

"Creature Comforts for the Actor on the Night Stands."

. . . "I am sorry not to talk of the One-Night Stand before the Drama League. Perhaps I should say too much. The memory of them never seemed so terrible to me until last year, when our daughter came down with typhoid, and the doctor said I must write to my husband. I took up the route list—all towns of certain importance—and I visualized the theatres—the dirty dressing rooms, the cheerless hotel bedrooms, the arriving late in the afternoon—and starting away so early in the morning—always in fear that a letter or telegram would go astray. The thought of his agony of mind was worse to me than the child's fever. The road is part of the game, I know, and the gypsy blood of the actor gives him a stout heart, but just the same, with the culture of the Drama League, let us hope the civic spirit may be roused to the environment they give the players when they come to town. It is pouring rain tonight, and I think, 'Oh, it may be such a night in . . . (and I can name a dozen towns) and some poor company is playing there tonight. The dressing rooms are damp and dirty, the scenery got a drenching as it was brought in, and it will get another as it is dragged out after the performance. Supper at the hotel was none too good, and tonight after the play the town restaurant will offer nothing appetizing. A plate of crackers and a bottle of beer (the milk is too untrustworthy) sent to the room is preferable. Then to bed—with a call for seven o'clock, in order that we may reach Chicago in time for the scenery to be 'touched up,' the costumes dry cleaned, the lost properties replaced, after a week of giving the taste of one's quality in the one-night stands."

MR. J. E. WILLIAMS of Streator, Illinois, who has had twenty-six years' experience as a stand manager, gave an address on

"The Drama League in the Night Stands."

The Drama League came into existence in response to the idea that something could be done by co-operation among playgoers to improve the dramatic situation. What this something was to be was not clearly thought out, but in a general way it was intended to unite playgoers in the support of good plays and in the ignoring of bad ones. The project was pragmatic; it was experimental; and in large measure it may be so regarded still, although the lines of its possible development are becoming more definite and, I may say, more promising.

If it has had any disappointments, it is because it did not clearly realize the natural limitations of its influence over

playgoers. It has undertaken to be a broad, democratic body, making its appeal to a large and catholic constituency. Whenever it has endorsed a play containing elements of appeal sufficiently obvious or popular to interest this constituency, there has usually been a ready and liberal response. When it has tried to get the support of this public for plays of more advanced or more exclusive appeal, the response has sometimes been disappointing. "Disraeli" succeeded because those who went at the instance of the League found they liked it; and they, in turn, got others to go. "The Scarecrow" failed because its excellencies were of a kind not easily appreciated by the many. The League cannot make people go to what they do not enjoy, or what they think they will not enjoy. It need not be discouraged at this. It is an impotency which is shared by the most powerful agencies of public opinion. Did you notice how the united pleadings of all the professional critics of the Chicago press failed to secure audiences for the Irish Players? Even when they were reinforced by the heavy artillery of the editorial writers, and the scintillant satire of the jokesmith brigade, the public remained obdurate and stubbornly refused to attend.

And yet these knights of the quill throw their darts at the Drama League for failing to do what the united press of Chicago failed of accomplishing. Could we ask a higher compliment for the League? It must be a pretty sturdy two-year-old that is expected to accomplish more than all the newspapers of Chicago.

GALSWORTHY'S TWO PUBLICS.

Galsworthy has recently said that there are two publics for the theatre—the smaller, which cares for the artistic; the larger, which cares for the entertaining. "My impression," said he, "is that the smaller artistic public is increasing, but there is a bigger break between its taste and that of the greater public, which, on the whole, is not improving. The latter is running more and more to spectacular things than ever before."

Now, the Drama League has taken this "greater public" of Galsworthy's as its special province, and I think it may be fairly said that within that province it has never made a failure. It is only when it has tried to get its "greater public" to accept the plays which appeal primarily to the "artistic public" that it has met with disappointment. As a recent example of its success in its own field, I will say that Mr. Edward J. Bowes told me personally within the month that he attributed the success of "Kindling" in Chicago, in large measure, to the efforts of the Drama League. Mr. Don-

naghey has testified emphatically to the same effect with regard to the Liebler productions, and Mrs. Fiske and many others have borne similar testimony.

In view of these positive and substantial achievements, I would say to Drama Leaguers: When you are rankling with the smart of defeat over some gallant enterprise, some attempt at an impossible excellence, don't be discouraged if the critics jeer at you and the cynics call you a failure. No array of ciphers ever yet obliterated a single integer; no positive achievement in one field was ever negated by an unsuccessful attempt in another. Your successes are substantial. Even your unsuccesses are creditable. Let both give you courage to enter that larger field where experience suggests that your success must in the future be found.

THE NIGHT STAND.

And this brings me to the subject specifically assigned—the Night Stand, and what the Drama League may do therein.

The co-operative efforts of playgoers, under the direction of the League, have hitherto been confined to the larger cities—Chicago, Boston, New York. It is now proposed to extend this form of co-operative effort to the smaller cities and towns, which are known to the theatrically wise as the One-Night Stands—so called because companies usually remain there for one night only.

As manager of a night-stand theatre for over a quarter of a century, I may confess it is my interest in the night-stand problem that has attracted me to the League. From the beginning I have held the conviction that here was the great opportunity of the League, the field that promised the richest, the most certain returns.

In the cities the main function of the League has been to pass on the worth of new attractions. It has run into the vexed questions of criteria, of standards, moral, social and aesthetic. In performing this duty conscientiously, it has incurred the displeasure of dissentients—critics, managers, and sometimes members. Nevertheless, it has done its work well, and its verdicts have, in the main, been sustained by the best critical judgment of our time. But experience has shown that in the nature of the case the work of critical appraisal is not unifying or energizing, and it needs to be supplemented if an adequate foundation is to be found for a broad, democratic movement, such as ours.

A SEASON OF DISASTER.

In the cities, as I have said, the League movement has been a struggle to improve the quality of the drama. In the night

stands it is a struggle for existence. It is a question of whether we can have drama of any sort. Theatrical conditions have come to the pass that good companies cannot visit night-stands without loss, nor can theatres devoted to the drama be operated at a profit. I have heard a prominent manager who owns a string of night-stand houses quoted recently as calling them a liability rather than an asset, and as being willing to give them to anyone who would consent to operate them. A letter sent out recently by the secretary of a theatre owners' association representing \$5,000,000 worth of theatres in night stands begins in this fashion:

"This has been a long, hard year to the theatre owners of our association. Many of them have lost money, while a few have broken even, and only the exceptional one has made any money."

The theatre which I have managed so long has been on the market for two years, and as yet no lessee or buyer has been found. The owner has considered seriously the question of converting it into a business building, and the bare suggestion of it has sent a shudder through the town. "What! destroy our beautiful theatre? The thought is impious," is the cry of the people. But no one comes forward to help the owner bear his loss. No one proposes a remedy.

LYCEUMIZE THE THEATRE.

It is to this question of a remedy that I wish to direct the attention of the League. I can give it to you in three words: Lyceumize the theatre!

Now, just what do I mean by this phrase?

I mean that we should guarantee the audience in advance, just as we do for a lyceum course. When a lecture course is planned in a town, the bureau takes no chances. The good people get out and sell enough tickets to guarantee the cost of the course.

Time was when companies costing from \$300 to \$500 a day would take the risk of playing a night stand without other security than faith in its reputation and its advance agent. Such companies in the past two seasons have played more than once to less than fifty dollars gross, and their faith has grown cold. The result is that theatres are standing dark for three or four weeks without an attraction, and fixed charges pile up till bankruptcy stares them in the face.

THE GUARANTEED SUBSCRIPTION.

How can the Drama League help in this situation?

The League can take the initiative in lyceumizing the theatre. It ought to be done by some non-commercial interest; by some society that can be trusted by theatregoers as

being thoroughly loyal to their interests. The League is the only body in America that has the organization and the confidence of the people sufficiently to undertake this work.

HOW SHOULD IT PROCEED?

Wherever a local branch of the League exists it should first ascertain the dramatic needs of the town. The number of attractions required would vary with the size of the town. Some would call for ten, others twenty, still others thirty or more attractions during the season. Having agreed on the probable number, the committee should draw up a subscription list and circulate it among theatregoers until they had, say, five hundred tickets pledged for each attraction selected for the season.

HOW PROCURE THE ATTRACTIONS?

I would suggest that before undertaking the work the League should secure pledges from all the important producing and booking managers, stipulating that they would give preference to League towns when routing their attractions through the territory in which they were situated. There should be no difficulty about this, as their own interest would insure their going into a town in which there were five hundred guaranteed tickets. Co-operation should be had with the local manager, who would also be interested in procuring the best possible attractions for his town.

HOW TO FINANCE IT.

How would the expense be met?

It is easy to foresee that not many towns would develop enough enthusiasm to list five hundred tickets by voluntary effort. I should favor supplementing volunteer effort wherever necessary by employing professional listers. These listers should be employed by, and be under the exclusive direction of, the League, but they should co-operate with local branches wherever possible. The revenue for their support should be derived from a percentage of the gross receipts of the attractions benefiting by their efforts. I am under the impression that 5 per cent of the gross would be enough to pay for the expense of listing and of organization. When we consider that attractions frequently pay 20 or 25 per cent for "auspices" under the present system, it will be seen that a 5 per cent tax would be very moderate. I believe managers, traveling and local, would be glad to prorate the expense of listing the towns.

HOW SELECT THE ATTRACTIONS?

Who should select the attractions to be presented?

They should be selected jointly by the League and the local

committee. Preference should be given to attractions bulletined by the League wherever possible, but where enough bulletined plays could not be secured to fill out the season, recourse should be had to other available plays. Care should be taken to select such plays as would be likely to please the "larger public" to which Galsworthy refers; otherwise our list of subscribers would not outlast the year. Under a guarantee system, such as is here proposed, there should not be much trouble in finding a sufficient number of pleasing and acceptable plays, for it is only the plays that have made a decided popular success in New York or Chicago that are sent on the road by their managers.

In order to recommend a supply of plays adequate to meet the needs of the night stands, it may be necessary for the League to waive its critical standards, but there will still remain the function of selecting the best from the stock actually available; and who shall say that it will not serve its own purpose better by helping people to the best plays they can like, than by urging them to support what they ought to like, but which they are, as yet, unable to enjoy?

A THEATRICAL BRADSTREET.

The League can do for the theatrical world what the mercantile agency does for the business world—give authentic and unbiased information about attractions inquired about. It can be to the theatregoer, what Dun or Bradstreet is to the business man, a reliable guide as to the standing and rating of the play he is contemplating attendance upon. In the night stands it may have to be less intent upon changing its client's taste than on serving him by giving him more and better plays of the kind he already likes. And in the end it may be found that it has improved his taste by saying nothing about it, simply by cutting off the supply of poor plays, and improving the quality little by little until finally he surprises himself by enjoying a drama that he formerly stigmatized as "high-brow."

THE ARTISTIC PLAY.

"Meanwhile," it may be asked, "what is the League to do about the artistic play?" To which I reply, keep on supporting it. Let it do its best to give it support and countenance. In the cities there is always a chance that among their millions there may be enough to make possible the success of an artistic play. Make a valiant effort, and keep everlastingly at it, but do not be disappointed if the millions do not respond. And remember that your main business is not with the artistic public, which perhaps might be better

served by the Little Theatre, but with the greater public, which, as Galsworthy says, is not improving, and which is in far greater need of your services.

DRAMATIC TASTE IMPROVING.

On the matter of improving the public taste I am in a position to offer valuable testimony. I have been catering to the dramatic taste of one public for twenty-six years and have had more than a psychological interest in watching its mutations. I am glad to say that I can bear witness to the steady improvement of that taste in matters dramatic. If I could have a vote of my theatre patrons on the best play of the present year, I am sure they would vote almost unanimously for "Kindling," which we played this month with considerable success—due largely to the endorsement of the League. This measures a marked improvement in the taste of the same community over a quarter of a century ago, when some robust melodrama or farce would have borne the palm. But we should make a mistake if we assumed that this improved taste indicated a liking for the ultra literary or artistic. I have more than once had occasion to demonstrate the contrary. The same people who enjoyed "Kindling" would not enjoy or attend a performance of the classics, ancient or modern.

CLASSICS NOT WANTED.

We have tried them with Shakespeare and Moliere, with Ibsen and Gogol, Goldoni and Shaw, and they would have none of them—though the latter gave the most obvious satisfaction. In fact the greatest obstacle we had to overcome in getting an audience for "Kindling" was the impression that it belonged to the "high-brow" class; and we traced this impression to the fact that it was endorsed by the Drama League. What the average play-goer wants is to be stimulated along the lines of his better appreciations and ideals. The truer to life the better, though he will stand for a surprising amount of untruth if it be delivered with dramatic force and sincerity. But he wants plenty of grip in it, and no amount of finesse and polish, whether of dialogue or action will make up for the lack of convincing emotional pull. The nearer the play touches his actual interests, sexual or social, psychological or political, the better he likes it. The "Man of the Hour" is true to him politically, however false it be aesthetically, and he raves over it. The "Passing of the Third Floor Back" is the word of God to him ethically, though it may violate every canon of dramatic construction.

CREATING A CHAMPAGNE APPETITE.

Now my contention is that if we are to get the playgoer's allegiance to better drama we must go along with him on the path he is naturally inclined to travel in. Confirm him in every forward step, and let us not rap him over the knuckles if he shows a childish pleasure in the type of drama that seems infantile and crude to the sophisticated. This does not mean that we are to support him in every form of stage entertainment that tickles his fancy. There are some that are distinctly deteriorating in their tendency, and I mean by this nothing more than that they tend to diminish his power of continued enjoyment. In this class I place many of the musical comedies; and I do it because it takes increasingly more and more of sensuous stimulus to elicit the same response. It takes more girls, more scenic and sartorial display, more catchy and tawdry music, until the whole thing breaks down of its own extravagance. Meantime the taste of the auditor has been spoiled for anything moderate, reasonable, and within his means. He has cultivated a champagne appetite on a beer income, and he has not the wherewith to gratify it. This luxurious taste is not confined to musical comedy. It is getting to be a commonplace among theatrical men that there is no price between a dollar and a half and ten cents. In arguing prices as I often do with agents of attractions, I am uniformly met with the assertion that if they cut the scale to one dollar play-goers will not attend. And the reason assigned is that the one dollar scale is a confession of mediocrity, and people will no longer attend anything but the superlative. As a matter of fact, I believe the agent's contention is in the main correct, and so in response to the exaggerated taste of the play-goer we are obliged to charge him a scale he cannot afford to pay. The result is that he stays away, a vicious circle is formed, the performance grows progressively poorer because of the lack of revenue, and the play-goer becomes confirmed in staying away because the performance is not worth the price.

THE LEAGUE PROBLEM.

I have ventured to go into the problems of the night-stand situation rather fully, because they are an integral part of the League problem if it undertakes to take up the night stand work. Let me recapitulate:

1. In the case of the night-stand it is not so much a matter of uplift and improvement as it is to save it from destruction—to have any sort of a decent play, in fact.

2. The remedy is to lyceumize it; *i.e.*, to organize the audience in advance by securing guarantee lists of season subscribers.
3. The selection of such attractions as will secure the continued support of those subscribers, even if they do not fully conform to League standards.

The night-stand has been the victim of economic drift and commercial exploitation. At no point along the path of its degeneracy has there been a hand stretched out to arrest its descent. No conscious purpose such as has flamed up to protest against the abuses of other agencies of public education have been raised on behalf of the night-stand. It has suffered the penalty of *laissez faire*, and is headed for the scrap heap that awaits every victim of anarchic individualism.

THE WAY OF SALVATION.

Is there any way to save it?

Only one. The local theatre needs the same conscious, purposive guidance that does the school or church. It won't run itself. Competition, as a motive, has broken down. It cannot be run in the interest of the better drama, the better play-goer, or the better community solely by the managerial profit-making motive. If it is to be saved, or to be made worth saving, there must be put into it the same sort of self-giving energy that goes into the art, religion, education, and into the support of ethical and philanthropic institutions.

How is this motive to be generated?

I suggest that the initiative may come from some such society as the Drama League, organized as it is to support the better drama from public spirited motives. Co-ordination, direction and management may also come from the League. But the great mass of the energizing power must come from the play-goers in the night-stands themselves. They must stand ready with money and influence to make the local theatre a public institution like the library, the school or the church. They must put brains and purpose into it, and make the theatre meet the reasonable dramatic needs of the community; not an agency of dissipation, but one of ever deepening and continuing enjoyment of the better drama. To do this they must see that the dramatic appetite of the people is neither cloyed with excess, or starved with famine, not give them six plays on successive nights and then a month with none, as is now often the case; but a rationalized and regulated supply both as to quantity and quality, maintaining a zest for the drama that will keep the relish of its votaries at the keenest edge of enjoyment for all good things.

The program I have sketched may seem large, but it has the advantage that it may be tried with small beginnings. One town may start it, but in its logical outreachings it is ambitious enough for a society that takes the continent as its province. And in its spirit it is one with the Zeitgeist that is touching every awakened soul with its power and charm, for in the field of drama it aims to do what the new social forces are doing in politics and economics—bringing human will with its creative power and purpose into the realms that were formerly occupied by the lords of inaction, and were ruled by the powers of chaos and the dark.

Chapter Discussion.

After Mr. Williams' address a general discussion took place regarding the needs of local centres. Miss Langley of Ann Arbor, Michigan, told of conditions there as unusual, in view of the large student body to be catered to, and the obvious necessity for some censorship of the plays given there, since the University is coeducational. Professor Dickinson of the University of Wisconsin, Mrs. Blanc, President of the Louisville, Ky., Centre, Mrs. Holden, President of Duluth, and Mr. Bregg of Pittsburgh, each spoke of special conditions in his own community. The debate dwelt on the necessity of independence of choice for local centres, to fit particular conditions.

An informal but exhaustive discussion of the portion of the proposed amendment to the By-Laws dealing with centre formation was held, involving many questions with reference to the functions and limitations of local centres. After a motion to refer some of these suggestions to a revision committee for further consideration, the session was adjourned.

AFTERNOON SESSION.

The afternoon session on Wednesday opened at two o'clock with a large audience. The general subject of the session was

"The Cultivation of a National Taste for Better Drama." or the work of the Educational Committee. Prof. Theodore B. Hinckley of the University High School and General Chairman of the Educational Committee, was first called upon for a general report of the committee's work under the heading,

"League Literature and the Student of Drama."

Mr. Hinckley prefaced his report by the statement that the work of the first half of the year had been conducted by his

predecessor, Miss Mary Gray Peck, who had been chairman for the first seven months. He further explained that the Educational Committee is composed of the chairmen of all the subcommittees forming an advisory committee under the general direction of the General Chairman. He emphasized the fact that a widespread study of the Drama is essential. It is necessary to spread the reputation of the League as authority on questions regarding Drama. It must have the confidence of city centres, clubs and universities. It already has considerable authority in this direction. The committee receives letters asking for courses, and is employed in proposing courses of study. The Chairman suggests an increase of courses and consecutive courses. There is a demand for greater simplicity for rural extension work in Drama study. Drama libraries are to be planned and sent to remote and isolated points. The writing of pamphlets on stage-craft, pageantry, plays, etc., is to be encouraged. The principles underlying Drama underlie all literature, if not all art. Modern and valuable thoughts given in a dramatic manner stimulate taste for good drama. In closing, the chairman promised a general stimulating of the Educational work in all departments and a desire to co-operate with all communities and meet their needs. Mr. Hinckley then turned the meeting over to the chairmen of his sub-departments for brief reports of the year's work in their departments.

**Drama Study Department, Chairman George P. Baker,
Harvard University, Cambridge, Mass.**

Inasmuch as the chairman could not be present, he sent a telegram announcing that his committee had issued during the year Course E, an elaborate study of the Irish Drama, containing a complete bibliography; that a course on Dramatic Technique and on the Modern Drama are both nearly ready for issuing; that it has already prepared and has ready for printing a bibliography of all dramas published in the last ten years. As President of the Boston League, he reported a very encouraging year for his organization—membership having increased from 200 to 2,700. They have had ten very brilliant public meetings, largely attended with excellent programs. Several branches are forming in New England and wonderful growth anticipated.

**The Report of the Teachers' Committee, Miss Lucy M.
Johnston.**

It is my wish, in making this report, so to arouse the interest of every one here that he or she will at once become a member of the committee, at large. We want to bring the League

to the attention of every teacher in the country. Not only that we wish these teachers to realize the connection between our work and theirs; only when they do, can we hope to bring them into the League. In the hope of reaching teachers usually widely scattered, but gathered together for the summer, the committee last year sent letters containing information about the League to a number of normal schools. These letters requested that a little time be devoted to our work during the term. Owing to conditions, it was almost impossible to measure the results of this effort. Addresses to students at the University of Chicago and the Chicago Teachers' College roused interest and undoubtedly were far more effective than our printed matter.

During the fall, letters containing information about our work and asking co-operation were sent to every normal school in the Middle West and South. In some of these there is now great interest. Here in Chicago, nearly all of the large organizations of teachers have given us a hearing sometime during the winter. Some have refused, but the others have made up for this by their enthusiasm.

Our last step, the sending of a letter to the principal of every public grammar and high school in the city, has just been made. In this we asked that the name of someone in the school who would be sufficiently interested to keep the teachers informed of League matters pertaining specially to them should be sent to us. Nearly 300 of these letters in which were inclosed return postals were sent out. One hundred and thirty-four postals have been received to date, and they are still coming. These replies will give us a working basis on which to begin next year.

You will remember that one of your envelopes this winter contained a printed slip asking you, if you were a teacher, to send word to that effect to the Secretary. This has been overlooked by so many people that it is impossible for us to know where we stand as to members. It will be a great assistance to my committee if you will send in such word either to the Secretary or to me. Finally, if there is any one here who can supply the names of teachers in any school or college, who would be interested in our work, will that person send such names to me that I may communicate with them?

**Lecture Bureau Committee, Mrs. Nathan B. Lewis,
Chairman.**

The Lecture Bureau Committee of the Drama League of America has been in operation as a Bureau of Information one year. Previous to the time of its formation, the work

was done by Mrs. Jones, the Secretary. The work of this committee is to furnish to the clubs and members of the Drama League information in regard to lecturers, interpreters of the drama, and readers of plays; to attend lectures or recitals of lecturers and readers desiring to be enrolled in the lecture bureau, and thus have the endorsement of the Drama League of America. The work of the year has not been arduous, but has consisted mainly of letters written by the chairman in reply to questions relative to drama study classes, or dramatic entertainment for clubs, or in reference to lecturers, readers or interpreters, and in sending out lists of names and addresses to inquirers. There are over thirty names enrolled in the Lecture Bureau. The Committee is prepared to furnish to clubs or members, on request, printed lists of such lecturers with their addresses, in order to facilitate dramatic work, study or entertainment. The Lecture bureau does not furnish the speaker, reader or lecturer, but gives names and addresses. We have had inquiries from clubs in many different states and cities. The Bureau hopes to be able, during the ensuing year, to assist materially all clubs and members in their efforts to secure lecturers and interpreters of the drama.

In the absence of Mr. W. N. C. Carlton, Chairman of the Library Department, his report was read as follows:

Library Department.

The Committee prepared and printed a short list of books and plays, the total cost of which would not exceed \$50, which would be suitable for acquisition by any small library, study club or reading circle. The Chairman has received, in the course of the year, a considerable number of inquiries and requests for information, all of which have been carefully answered by him from his office. These inquiries have all related to information wanted about plays that are in print, or articles about a play or a dramatist which were wanted for reading and study of his works. It was the intention to prepare at least two other lists of books and plays, one expanding the fifty dollar list to a hundred dollar group, and second a list of works on the modern European drama which could be purchased for \$50 or \$100. I regret to say that our hopes and expectations with regard to these latter lists have not been realized, largely owing to the Chairman's illness during last fall and the present winter and also to the pressure of his professional work which has compelled him to drop practically all outside activities.

In regard to the difficulties encountered by small towns in securing books for study, the committee would suggest

that the Traveling Library Commission might co-operate or the clubs in cities might collect drama libraries which could be sent out to small towns for study purposes. A large field is open to us here.

**Amateur Acting Department, Elvira D. Cabell,
Chairman.**

At the meeting of the Board of Directors in October, 1911, the Chairman of this Committee recommended as the work for the year, the publication of (1) A list of fifty plays suitable for amateur acting, and (2) a pamphlet or booklet of suggestions to amateurs in regard to the choosing, staging and presenting of plays, with a bibliography showing the most useful publications along the same lines. The recommendation was approved and the Chairman was instructed to proceed at once with the preparation of the first publication. In January, 1912, the list of fifty plays was accordingly issued. The second publication has been delayed, and will appear during the summer. More than 300 letters have been written during the year to persons seeking advice in regard to the choosing and putting on of plays. The large number of these applications have come from high schools and colleges of the Middle West, but there have been a number also from Women's and Young People's Clubs. Applications have been received also from the most distant parts of the country, notably from New England and the South. Since the beginning of the year the Committee has been strengthened by the addition of Mrs. Otis Skinner as one of its members.

**Report of the Publications Department, Barrett H. Clark,
Chairman.**

The first bulletin of the Publications Department appeared toward the end of March, 1912. It covered the last three months of the year of 1911. The purpose of the bulletin, as it states, is to publish quarterly "(1) A list of plays . . . (2) a list of books pertaining to the theatre, such as treatises on the appreciation of plays, the technique of writing plays, the biographies of actors and playwrights, and (3) the names of certain periodicals in which significant articles appear regularly." A certain amount of extra time and money was spent in starting the bulletin, but there is little doubt that for some time the advertisements will pay all expenses.

The bulletins will appear usually October 1, January 1, April 1, and July 1.

Junior Department.

In introducing Miss Cora Mel Patten, Chairman of the Junior Committee, to make her report for that Department, Mrs. Best testified to the debt of the League to Miss Patten, not only for much publicity work and many members secured in her long yearly trips lecturing through the country, but also because it was she who was the originator of the idea of working definitely with the children in an organized department, and urged the forming of the present Junior Committee.

Miss Patten said that the finest results come from the work among the children. Only one year ago the work with the children was begun. The study of drama is of great educational value to them. Children dramatize only in the early grades of school. As 32,000 children attend the theatre daily in Chicago, the need for direction is very apparent,—a regulation of the kind of theatrical performance. Plays seem more real than written stories to the children. They “grip” in acting—literature becomes vitalized by drama and children enjoy this expression and interpretation of life.

The first work of the department was the organization of children in groups to act plays. There have been 13 groups of children organized for the study and presentation of plays, with a paid up membership as Junior Leagues. These groups are formed in the Public Schools, the settlements and churches. The unorganized work accomplished during the season is enormous. Much publicity has been given the Junior Department. Addresses on children's dramatics have been given in more than sixty communities under the auspices of High Schools, Normal Schools and Women's Clubs. Fifteen performances have been given by the Junior League children of Chicago during the season, and more than a dozen performances reported by out-of-town organizations. The seemingly unorganized work which has resulted through our department is enormous—much of the work with children has been done in the social centers, in settlements and missions, among the poor, where there was no fund with which to pay dues, hence the clubs were not affiliated with the Drama League.

In various communities in Indiana, Illinois, Ohio, Michigan, Wisconsin, Minnesota, Iowa, the Dakotas, Nebraska, Idaho, Oregon and California, drama work has been carried on by capable workers, and thousands of children permanently influenced.

In one city of a hundred thousand inhabitants an effort was made last year by the public schools to collect statistics as to the amount of money spent by the children on moving picture

shows, and the yearly outlay was estimated at more than \$15,000.

Money is being wasted on these five and ten cent shows. The moving picture show should be used for artistic and ethical purposes. It is necessary to supply children with wholesome dramatic entertainment. Every Lyceum Course should embody one high class entertainment for children. A children's theatre is already in existence in New York. The need is for trained teachers to train children for dramatics. A Children's Theatre in Boston, established by the Lieblers in October, made so great an appeal that the attendance on the five and ten cent theatres has been greatly decreased. We urge the establishment of a children's theatre under League patronage, where children might see suitable dramatic productions.

The natural dramatic instincts of children find daily expression in their play, and if we wish to influence their lives, we must lead them through their imitative faculties to high ideals. Not too finished, not too polished in the early years, but broad and simple must be the dramatic effort for the young. To the coming generation, we must look for the higher appreciation of good drama, and no effort which is made for educating the child in dramatic fields is lost. They are a most responsive audience and welcome with enthusiasm whatever is set before them. Imitation, not reason, is their guide, and unconsciously they yield to the influence of good dramatic productions. They are the natural "creative listeners," who make of a work of art a "perfect whole." Miss Patten asked those interested to carry on this work, by forming clubs of children for the purpose of studying and performing appropriate plays. In no way is there obtained a surer or clearer knowledge of drama. To take part in a play is to realize what the stage has to give, and only through this practical means of educating the children may we hope to create the ideal audience. In the preparation of lists of juvenile plays which may be endorsed by the League, the Chairman of the Junior Committee has read about 300 children's plays and the committee has examined many manuscripts and does much research work in the preparation of lists.

The work of the Junior Department is to create high standards and pure taste on the part of the young, through the organization of Junior Leagues, through the establishment of children's theatres, and by putting parents and teachers in touch with the best dramatic literature for children.

The SUB-COMMITTEE of the JUNIOR DEPARTMENT in charge of the PLAY-GROUND WORK, reported through MISS MCGILL, Chairman, a plan for the use of play-grounds this summer for

children's dramatic work. Drama for children, by children, in the play-grounds. Mrs. Ella Flagg Young approved the plan, and Mr. Gross, in charge of City Play Grounds, will co-operate. It is planned to have two salaried directors who will carry on regularly, Junior Drama work, throughout the eight weeks of the summer in eight play-grounds. The children will study and learn plays, and then play them for the enjoyment of visitors, parents and friends in the play-grounds. It will all be kept very simple and planned primarily to meet the needs of the children.

Next to the child comes the mother, and the Women's Clubs of the country are open doors to numberless women who are striving for the best.

Club Work on Drama.

Mrs. William D. Hefferan, President of the Englewood Woman's Club, spoke of what is being done in the study of drama in classes and clubs. All the club calendars showed at least one department given to this study. Some had in addition to the study class a series of lectures by dramatic experts, the reproduction of a play or plays during the year, and the attendance on first class plays in the city by large groups of the club members at one performance. "Interest has been greatly aroused, and as our young people find the theater more than ever before one of their chief entertainments, it behooves the parents everywhere to know all they can about what ideals the playhouse sets before the children in their care. If for no other reason the drama study is needed, and worth attention. For when we understand and are able to control the amusements of our young people, we have gone a long way in giving them a fair start in life. This greater intelligence on the part of women in the appreciation of what drama is and means, is sure to affect the box office receipts. We are told it is the women, in this country, at least, who constitute the larger part in an American playhouse. With the increasing intelligence of this majority, due to earnest work in women's club circles, what may we not expect of our theatres?"

The principal address of the afternoon was delivered by MR. THOMAS H. DICKINSON, of the University of Wisconsin, Madison. Professor Dickinson spoke on

"Some Principles of Drama Study."

"Drama is a great cultural force, and to be utilized must be investigated, studied and respected. Drama should be studied, not as literature, but as an art in itself, associated with psy-

chical and spiritual phases of life. Drama is religious and immortal, fundamentally affecting social integrity, and should be studied along criteria of music and sculpture, as one of the arts of presentation. Drama is distinct from literature. It is identified with literature only accidentally, and is so associated through a use of the same symbol—the printed page—but this is only incidental, for drama really is pure and distinct from literature. Literature is peculiarly adapted to the symbols of the written page. Drama symbols are nearer the realities and make a direct appeal. It is the only art that identifies the symbol with the substance,—man represents man and the emotions of men. The actor loses himself when he successfully assumes his part. The symbols of literature are restricted in scope by the written page. Drama is not limited to words and syllables. It deals in symbols of presentative reality in moving men and women. It has a certain direct appeal,—a concreteness that literature lacks. It declares a certain closeness to life. It is associated with literature to give permanence. The art of the actor perishes with him. Drama has striven to endure, and so has borrowed of literature.

“However, not all of drama has been retained in literature. The mistake in schools has been in considering Shakespeare rather as a litterateur than as a dramatist. He has been considered as a poet rather than as a dramatist. Plays must be produced to get the spirit of the conversation. The theatre is the place to investigate the plays. The theatre business manager should have recognition just as much as the director of the orchestra. The actor on the stage is certainly to be classed among the great artists and should receive the respect due an artist. The question of lighting and scenery, music between acts, and the management of audiences should be much more carefully considered by the theatre-goer. The theatre-goer must realize that he, together with the rest of the audience and actors, make the play—that the theatre-goer and the manager make the play, and to get the full benefit from the play, the audience must forget the intellectual measure of it and throw itself into the illusion of the moment.

“Until a play is performed it is not art—like the score of an orchestra and the notes of the scales which mean nothing until produced by the instruments. The modern drama is getting away from the literary symbols. A play is not a play until produced, then it attains its individuality, so the published play is not doing its full work for the drama, if it is causing the public to study the play in book form and not attend the theatre. There is a disparity between great drama and great literature. The technique of the drama is very

different from the technique of literature. In the former we are getting farther and farther away from the latter. Granville Barker, often faulty in plot and overweighted with learning, is master of the dialogue, suggesting more than is said. Dialogue is natural talk. One word may express many emotions. Even silences are soul revelations (vide Maeterlinck). Ibsen overtones in his efforts to free himself from literary form of expression.

"The American drama when developed will also mean American art,—once we cease to study drama as literature and approach it as an art. Its essence is immortal and religious. It is a social ceremony and concerned with all the arts,—music, decoration, sculpture. Among the desiderata for the produced play are: a studious, considerate audience, and investigation of new forms of dramatic art; and an appreciation of the work of the manager, that unheralded public servant; a consideration of the orchestra; the interpretation of the actor; the lighting; scenery and music. The mood of the audience must be credulous and skeptical, appreciative, but sufficiently aloof to detect the artificial. The printed page is lifeless and shallow. No reading of criticism can take the place of seeing the play. There must be completeness of tone, color, word and sound. The best place to study the play is in the playhouse. The drama is to become the social art, the religion of the future."

MR. JOHN MERRILL, of the Francis Parker School, spoke from a rich experience of

The Value of Drama Work on the Playground.

Mr. Merrill prefaced his remarks by expressing the gratification felt by those who had worked with the children in the Shakespeare Festival. He spoke emphatically of the necessity of controlling and organizing sports for children. Drama work helps develop a child, helps build up a consciousness which is most valuable if properly directed. Education should be carried on all the year. It should be in the open as much as possible. As a matter of fact, children suffer from ennui. Organized dramatic work would be the solution. The dramatic instinct is necessary in the development of children. It makes all school work vital and easy. Mr. Merrill spoke especially of the success of the Festival and the educational value of the children's work, to the child, when kept busy with play as shown in the organized sports of the wealthy children near London. The child must build up a consciousness of people about him before he is introspective. Where the dramatic attitude is not introspec-

tive, children become self-conscious, but through the study of dramatic expression they learn to externalize their emotions in the proper degree, and lose their self-conscious manner.

The three R's can easily be taught in the study of the drama and in this way literature becomes a living thing for the children as they give it out to others. Domestic science can be used to help in the play-ground work. The children can dye materials for costumes and make them, and in the wood work classes, stage properties can be made. So in all this work, by wise arrangement in the various branches of the work, the children will find that the play-grounds are places not only for amusement and growth physically, but mentally.

In closing the afternoon session, the President gave a brief report of the essay work in connection with the Shakespeare Birthday Celebration.

Report of the Shakespeare Essay Committee.

In reporting for the Festival Essay Committee, Mrs. Best regretted that neither of the other two members of the committee could be present, Mr. Thomas Ross, the efficient Chairman, being detained at his own matinee. The idea of the Shakespeare essay work was first suggested to the Festival committee by Mr. Ross himself, who kindly consented not only to act as chairman of the sub-committee, but to raise the funds suggested. Mr. Ross' idea was, that the League aim to stimulate interest in the study of Shakespeare, and supplement the Festival work, by an attempt to reach many hundreds of children, who could not take part in the Festival itself. He volunteered to secure gifts from ten prominent actors, which fund should be used to purchase gold medals to be awarded to the best essay on given Shakespeare topics. The committee was enthusiastic over this idea of encouraging the reading of Shakespeare, and determined upon the plan. Mr. Ross secured gifts of \$30 each from the following actors: Margaret Anglin, William Faversham, J. Forbes-Robertson, Tyrone Power, Thomas Ross, Otis Skinner, E. H. Sothern, David Warfield, Walker Whiteside, Augustus Thomas, and the same amount from the Record-Herald.

Mr. James O'Donnell Bennett and Mr. Frederic Hatton prepared a very interesting and brilliant set of topics and bibliography for the essays. The ten subjects chosen were: Shakespeare's Schooldays; Pretty Songs in Shakespeare; Shakespeare and the Flowers; Shakespeare's Birdland;

Shakespeare's Clowns; Shakespeare's Fairies; Heroes of Old in My Plutarch and My Shakespeare; Henry V. as Youth and Man; History of the Gift and Dedication of the Statue of Shakespeare in Lincoln Park, Chicago; and Shakespeare's Little Boys.

On consultation with the Board of Education and the Superintendent, it was found that it would be necessary to modify this plan, awarding the trophies to schools doing the most work, and changing the award to a portrait of Shakespeare, instead of the medal. The beautiful Flameng etching of the Chandos portrait was chosen, and eleven very fine artists' proof copies were secured, simply framed, with plates inscribed with the givers' names. The list of topics and an invitation to send the essays to the Drama League before April 18th was issued to the Public Schools. The Committee on awards has just completed its work, and is deeply gratified at the result of this experiment. Several hundred essays were sent in to the office, but this represents only the selected essays from the schools competing. Unfortunately, no accurate figures can be compiled, as the teachers neglected to send in a report of the total number of essays written. But in most of the nineteen schools competing, every member of the class wrote. In many instances, notably the high school, the work was of unusual excellence, often equaling college work. In some of the grade schools, even the fifth and sixth grades wrote essays. The most popular of the subjects was Shakespeare's School Days, The History of the Dedication, and the Fairies. The estimate of time put into an essay by pupils was placed in one school at thirty hours each, which shows a pretty creditable addition to the writer's knowledge of Shakespeare and his work. In three or four of the schools the work was of unusual interest, because these schools represent foreign population with little or no advantages and seldom if ever before had entered into anything of this sort. The teachers testified in these instances that the study for the subject had meant much to the children, and had in some cases quite transformed them. One small Italian volunteered the statement that he guessed he wouldn't go to nickel shows, but save up for something worth while. All the teachers testified to the fact that the children had enjoyed the work and responded to it in a quite unexpected manner. A very beautiful design was presented by Mr. William Schmedtgen to be used on a parchment which was sent to each of the eleven givers on which they each inscribed a presentation letter. This autograph letter was also framed and attached to the portraits to be given to the schools. The testimony from the schools themselves was overwhelmingly

in support of this essay work. One school alone wrote over three hundred essays. The committee realizes its indebtedness to the generous donors of the portraits, to Mr. Bennett for his scholarly list of subjects and bibliography, and notably to Mr. Ross for the suggestion of the idea and for his energy and self-sacrifice in collecting the funds and preparing the portraits.

The session adjourned until evening.

WEDNESDAY EVENING.

At eight o'clock on Wednesday evening, the Convention and its guests met in Fullerton Hall, Art Institute. The subject for the evening was

Dramatic Criticism.

Mrs. Best, again presiding, introduced Mr. Frederick Koch, Professor of Dramatic Literature in the University of North Dakota. Mr. Koch spoke of the relation between the university and the people, in furthering the cause of good drama. He said he was a pupil of Professor Baker of Harvard, and mentioned the fact that all the large universities of the country, beginning with Professor Brander Matthews of Columbia, the first professor of dramatic literature, now had courses in drama.

When he was sent to that University from the East, he was told that there could be no such thing as a Professor of Dramatic Literature, but he remembered Brander Matthews and took heart of grace. Such study, he finds, is vitalizing, having a more potent effect than that of any other phase of literature. Every University worthy the name has now its Dramatic Association, which is the laboratory of the study, giving practice in presentation and in appreciation of dramatic masterpieces past and present. This society in the Dakota University is said to have more vital influence than any other society there. Among the dramatic masterpieces which it has presented are, *Twelfth Night*, *The School for Scandal*, *Everyman*, and later, *Nathan Hale*, because it is American.

Words plus action make drama, and often the plus is the larger part. To see visualized the plays to be studied is of no small benefit, while the value to the student taking part is something which we are slow to comprehend. The speaker read several unsolicited testimonials from his students of the Sock and Buskin Society, showing that their imagination had been stimulated; their sympathy broadened; that they had become capable of more critical analysis and keener appreciation of life; that, for the first time, literature is seen as

life and "life in progression," while the ethical value of acting to the actor,—of living temporarily the life of another,—is something which is all too little dwelt upon.

Even literature is now using the laboratory method of teaching, led therein by Prof. George P. Baker, although in the beginning he found it difficult to impress upon the President of Harvard College the fact that dramatic work was really important. Yet how many good playwrights his method has produced, notably Sheldon, still under 30, but with three good plays already to his credit. The business world has come to reckon with the academic product. If the schools cannot teach art, they can at least teach its technique. Clyde Fitch left \$20,000 to found a dramatic library. Manager Harris, who met his fate on the Titanic, was about to found a chair of dramatic literature. The best American play at Harvard yearly receives a prize of \$500 and obtains an immediate hearing in Boston.

It isn't the place of high-brows to lead in popular movements. The minority must always lead, and who is so well fitted here as the universities? The American national drama is not just talk, and though we are still sectionalized there is a vital connection between Maine and California.

Mrs. Best, declaring that she could find no critic in Chicago willing to talk upon Dramatic Criticism, introduced MR. CHAS. BREGG, dramatic critic of the Pittsburg Gazette, who, quoting the facetious cartoonist who depicts the New York critic with his ever-ready hammer but the Chicago one with his dove of peace, exclaimed, "Why, therefore, why *therefore* shall a Pittsburg critic bring coals to Newcastle?"

But, nevertheless, just one word, and that seriously. Nowadays they dare the worst criticism who style themselves "dramatic critics," yet we have today as fine and capable ones as ever in the world, as strong and as intelligent as conditions demand. They do their work, however, in the face of great difficulties. Newspapers are as thoroughly commercialized as the theatres and where criticism accomplishes anything, it does it in spite of present-day conditions.

When, twenty years ago, William Winter wrote for the New York Tribune, his beautiful, eloquent opinions upon the dramatic situation, he did so as the representative of a constituency intelligently comprehending the arts. Today that paper recognizes the box-office and a dramatic critic must conform to the principles of the paper for which he writes. Where shall condemnation lie? To whom shall we look for

over-night change of opinion? A newspaper has no interest in the drama as art. There should be begotten a larger sympathy for the critic, as sharing responsibility with those other two forces, the actor and the producer.

Criticism depends upon stability, which is very hard to assume and to maintain, since nowadays everybody is his own critic. It depends too upon adaptability to the aims and needs of the theatre. It must lead, not drive, the public, realizing its needs.

The critics are the infantry of the army. If they could only say, "Come up higher," but in so doing they would cease to be critics. Their place is in the thick of the fight, not in the front rank. They must preach, but not in the tone of the preacher. Shall they desert the 13,000 who attend the monkey-show for the 500 who on the same night patronize the legitimate and uplifting drama? If so, they are not true critics. Instead, they must see how many of the 13,000 they can induce to listen to songs; to have part in the larger, finer life that throbs and beats around them. A critic must also be a prophet.

The audience welcomed as the third speaker of the evening MR. CLAYTON HAMILTON, dramatic editor of *Everybody's* and *The Bookman*; Professor of Dramatic Literature in Columbia University, and authoritative writer. His subject was fittingly,

The Theory of Dramatic Criticism.

There is usually and with good reason, he said, an antithesis between theory and practice. It is hard to climb the heights, but one should be judged by his endeavors.

Consider, then, not merely the practice but also the theory of this art,—for art it surely is, reminding humanity, as do all the arts, of the good, the true and the beautiful.

Criticism differs from the creative art in that the one is analytic, the other concrete. We cannot understand a work of art until we see it abstractly, see it analyzed and put together again. The creator and the critic are complementary, and if the highest is to be attained, must co-ordinate. Criticism is a high, lofty, delicate and necessary art.

Here the critic cited many examples to prove untrue Disraeli's statement that a critic is one who has failed in literature and art.

What is the purpose of literary criticism? Matthew Arnold defines it as "a distinterested endeavor to learn and propa-

gate what is best known and thought for us in the theatres of the world."

The dramatic critic must be willing to learn and to teach. It requires extraordinary ability, as shown by the fact that so many more have succeeded in writing plays than in criticizing them. Here in America, where we see the faint glimmerings of dramatic art, we have several great stage directors, but as yet no great dramatic critic. Such an one cannot analyze until he sees—until we have great plays. In London, where criticism is rising as an art, we have Walkeley, Bernard Shaw, abler even as critic than creator, and William Archer, honest and sincere. Shall we find such men in our own land? No critic, said Lowell, can rise to the first rank without insight, equipment, sympathy and disinterestedness.

As to the first rare qualification, one can only say the critic is born, not made. To the good, the true and the beautiful he must have susceptibility so keen that he cannot escape their impressions.

The second requisite must be made by the critic himself. Shakespeare made his plays without scholarship, and so our modern artist must know not only life, but other dramas, and the aims and methods of all other arts, so complex a thing is the modern play. He must also have a tireless curiosity, going to the theatre perhaps as many as five times a week.

The qualities of sympathy and disinterestedness are not intellectual but moral. The critic must like and look for the best. His purpose is to find not fault but merit. If faulty, a play is unworthy of criticism, and a great critic will ignore it. Even for murderers there is no pleasure in disemboweling a man of straw. All good criticism must be favorable and surely there is enough good to keep the finest critic busy. He should be able to criticize even what he does not like—and this is a delicate task. The public does not care whether William Winter dislikes Shaw and Pinero, it wants to know what Shaw and Pinero are like. Most criticism is unnecessarily personal.

Disinterestedness is delicate and difficult. The Chicago papers are the most independent in the country, but the New York press is not free, so no critic really fine will stay there more than two weeks. Walter Prichard Eaton's best work was made impossible because his criticisms offended certain advertisers and they removed their support from the paper. The best criticism is found in the magazines, which do not print theatrical advertisements.

Criticism must be honest if given at all, or the critic may as well take to the selling of ribbons. Under any conditions

it is hard to remain disinterested. When Belasco was fighting the theatrical trust nearly everybody pronounced his performances good, because they wanted to see him victorious. The critic must have no religious, philosophical or political prejudices. He may not believe in spiritualism, but he must judge impartially *The Return of Peter Grimm*, although it deals with that subject.

Why do we lack such critics? First, we lack the men themselves; secondly, the conditions. We should give up publishing a criticism the next morning after the first performance, but merely a news item instead. Just send an ordinary reporter, who shall tell whether the audience liked the performance—and such other commonplaces. Then the critic may go at his leisure, or confine his criticism to the monthly magazine. In most of the weeklies, fine thought would look lonesome.

Under the present regime, good critics are worn out in a few years, and when a worthy play comes they have no surplus energy with which to do it justice. Why not let a critic, at his leisure, devote three columns to a review of the *Thunderbolt*, telling why it is good, instead of giving one column to a musical comedy which in another week will probably have failed? Why not tell *why* *The Garden of Allah* was *not* good? Yet many columns are wasted upon such plays simply because they have news value; because they are expensive, having real Arabs, real camels, etc., or because the salary of the leading man is unusually high. Meanwhile, in New York, "*Kindling*" languished and an office-boy was thought competent to report it, until, by the advice of two or three experts who believed in it, it was sent to Chicago, "where real people might see it," after which it entered upon a successful tour of the West.

Criticism finds its necessity in the public. In this complex age when all are specialists, the public needs a trained critic to explain what is really good. Secondly, authors, actors and producers need the critic, not to tell them but the public what is valuable in that which is produced. In short, such a man occupies a medial position, interpreting the work of the one to the many. The Drama League is rendering a real service in the disinterested bulletining of worthy plays and, in a better spirit than that of the newspapers, not commenting upon the unworthy, but giving the positive side instead of the negative.

The meeting closed with a reading of a beautiful little poem upon the Shakespeare statue, written by its sculptor, William Ordway Partridge, sent as his contribution to the Convention.

FOR A STATUE OF SHAKESPEARE.

Who models thee must be thine intimate
Nor place thee on a grand, uplifted base,
Where tired eyes can hardly reach thy face,
For others this might serve; thou art too great.
Who sculptures thee must grasp thy human state,
Thine all embracing love must aim to trace,
Thy oneness with the lowliest of the race.

Until this sculptor comes the world must wait;
But when he comes carving those deep set eyes,
'Neath brow o'er arching, like the heavens' high dome,
The man will turn aside with glad surprise
And say, slow wending from their toil toward home,
"I saw this Shakespeare in the street; he seemed
A man, like you or me; howe'er he dreamed.

WM. ORDWAY PARTRIDGE.

Written while at work on the Shakespeare statue and copied
for the birthday celebration April 23rd, 1912.

THURSDAY, APRIL 25, 1912.

MORNING SESSION.

At 9:30 on Thursday morning, the Second Birthday of the League, the Convention resumed its regular sessions at the Auditorium Hotel. The session was devoted to the work of the Playgoing Committee and the general topic for discussion was "Play Attending."

At the opening of the session, the President read the list of special committees appointed for the Convention, as follows:

Nominating: Mr. J. E. Williams, Chairman.

Mrs. Frances Squire Potter.

Mrs. Frederick A. Dow.

Miss Ida M. Lane.

Mrs. H. B. Wheelock.

Amendments: Mrs. Strickland Clark, Chairman.

Mrs. C. F. Braffette.

Mrs. A. S. Best.

Convention: Mrs. W. F. Blackford

Mrs. Albert Dainty.

Mrs. Selig Greenbaum.

Mrs. C. A. Jennings.

Mrs. Herman Landauer.

Mrs. Metcalfe.

Mrs. Otto Sinclair.

Mrs. A. J. Willett.

Credentials: Mrs. Charles E. Shearman, Chairman.
Miss Kaufmann.

Tellers: Mr. F. H. Koch, Chairman.
Mrs. Stanley Holden (Duluth).
Miss Langley (Ann Arbor).
Mrs. M. M. Blanc (Louisville, Ky.).
Miss Hatcher (Philadelphia).

Resolutions: Miss Cora Mel Patten, Chairman.
Mrs. C. L. Bartlett.
Mrs. C. J. Ellis.

Ushers: Miss Beatrice Shaffner, Chairman.

Official Report of the Convention:

Mrs. M. A. K. Denney.
Mrs. Enos Barton.
Mrs. J. N. Redfern.
Miss Bertha Iles
Mrs. Edwin Peirce.
Mrs. Leonard G. Shepard.
Mrs. F. L. Wright.

The subject of the morning session was

"Play Attending."

and the program was in the hands of the Playgoing Committee, Miss Alice M. Houston, Chairman, presiding. In turning over the meeting to Miss Houston, the President spoke of the vast importance of the work of this committee and begged the members to bear in mind especially the tremendous responsibility of this branch of League activity. In the first place, it is by far the most difficult to handle of any of our interests. This was an entirely new and untried work. No one had ever attempted it before. The committee was beset by unguessable surprises and unforeseen difficulties and problems. The other departments are comparatively simple to conduct—there are at least beaten paths to define the way and make any explorations into untried forest safe and practicable—but in this department we are blazing the trail—no one has gone before.

The conduct of this department, then, needs infinite enthusiasm and business ability. It has meant tremendous energy and devotion. It has meant also an ungrudging sacrifice of time and talent on the part of its chairman.

The one point of paramount importance to carry from this session today is the idea of loyalty to your committee. You may not agree always with their endorsement, but at least

always remember that they are doing their best, credit them with the sincerity of purpose which is unquestionably theirs. We must stand by our own committee. By that I do not mean that we must always agree with them but we must support their action. We must not stand one side ready to accede to hostile criticism, but if we are loyal League members we must lend our active defense when needed, even if we haven't agreed with the committee's decision. It is impossible to imagine the difficulties of this work—ranging all the way from trying to appraise a play to brow-beating the addressing firm for greater accuracy or attempting to get satisfactory service from the Chicago Post Office. It has even extended—this devoted service—so far as to accomplishing the filing of 9,000 names in the card catalogue entirely by volunteer labor. Let us remember, then, as a result of today's session, appreciation of the tremendous difficulties, loyalty to the committee. Perhaps they will make errors in judgment; they do not claim to be infallible; but be loyal and support them, remembering the difficulties in their way. Then send in to the chairman privately any valid criticism that occurs to you.

In two years' time they have made surprisingly few mistakes. They have established a reputation for interesting, helpful, informing bulletin style. They have made the work popular. They have overcome enormous difficulties and have avoided any serious mistakes. Credit them with all this accomplishment. And let us not forget that not the least among these is the wisdom and policy which has kept managers and profession in a friendly attitude toward League propaganda.

Then, as the third great point of the Playgoing session, I would impress upon you the absolute necessity of actual play-support of the committee. Unless we attend plays, the committee's work is self-defeating. But this last point can be safely left in the hands of the speakers of the morning for special emphasis.

Miss Alice M. Houston, Chairman Playgoing Committee, reported the committee's work for the year as follows:

Report of the Playgoing Committee.

To organize into one compact theatre-going body, a public practically and loyally pledged to the support of good plays is the work of the Playgoing Committee of the Drama League. We, the Committee, are one factor; you, the members, are the other—it requires both factors working in sympathy, with understanding of each other; with belief in the purpose for which we work; and with intention to realize that purpose;

to bring about the great result of an average of better plays, and many more of the best on the stage of our established commercial theatre.

That the theatre season of 1911-1912, now drawing to a close, is the most disastrous financially in a generation is not a reason for discouragement, but rather for great encouragement—it indicates an awakening on the part of the public. The unrest, the dissatisfaction with present condition, presage change and mean progress.

The great public is beginning to care more for its theatre, and to give heed to what this theatre is doing, not antagonistically, but in a spirit of co-operation. The organized audience, on one hand, and the manager on the other, may, through the Playgoing Committee, arrive at a mutual understanding, with pleasure for the one and profit for the other.

There are the two divisions of the Committee, local and advisory. The advisory members are most valuable in keeping the Committee here informed of the productions in the East in advance of the play's appearance here. This information is guiding, never determining, to the local Committee, who see and decide for themselves upon all plays before bulletining. This branch of the Committee has been strengthened by the addition of new names. The local Committee was reorganized, and new members added at the beginning of this theatre season. A fine spirit of tolerance for one another's opinions has ever marked the Committee's deliberations, as well as the utmost freedom of speech and independence of action in voting for or against a play. Each one has fought for his opinion in the final vote unless thoroughly converted to another. This has been the strength of the Committee's work. It has been spirited, candid, honest. Unfortunately, with the winter a disintegration of its number began. One member was lost to California, another to Washington, one became a producing playwright and felt his name should be dropped for fear of its hampering or embarrassing the Committee's action. These changes have depleted the number of the Committee and increased the burden of work for those who remain.

The activities of the committee have been many and varied. Play attending and play bulletining have formed the major part of the Committee's work, but attention has been given to the reduced rate proposition, and to organized support for endorsed plays in the one-night stands.

The Committee has held many conferences for the discussion of its various problems, but no problem has been more perplexing or more seriously considered than the subject

of criteria. The vision of a national playgoing committee, governed by one standard for all producing centres has gradually faded. The public in each community varies in greater or less degree, and each committee in its own center is a part of that public and is, whether consciously or not, influenced by the taste and needs of its community. Often there is not unity of opinion about a given play in a single committee.

A majority vote decides, and the final action of a committee represents a consensus of opinion. When this happens in a small group working together throughout a season, discussing and trying for a uniform standard, it is inevitable that it should happen in different unrelated groups doing their work independently in centres remote from one another. As a matter of fact, a comparison of lists of plays endorsed in the various bulletin centres shows a remarkable though not complete agreement. The greatest departure has been in Boston, where twice musical comedy was classed as drama and bulletined. The original plan was to exclude opera and musical comedy as outside the scope of the movement. And we understand that Boston has now accepted this view.

The Committee must be able at all times to define its position, and if convinced of error, must be open-minded and free to revise its judgment. A letter from the Playgoing Committee was sent out last autumn to the number of ten thousand, in an effort to bring the members more closely in touch with the intention of the Committee in issuing a bulletin; and to place before them the difficult problem of judging not one play, but every play, fairly and consistently with a certain standard. Also to place before our public our decision to broaden our standard, to include a class of plays "which possess elements of unusual and wide-spread interest by reason of the vital nature of their themes, their character or their performance, but which otherwise do not conform to the accepted critical standards." Usually the accepted standards are used as the basis of criticism for determining what plays are of sufficient artistic merit to be bulletined. However, these standards are continually changing, and occasionally the play of timeliness of subject or of special appeal will be bulletined. The decision to bulletin or not to bulletin is always carefully made, and if the members do not understand the action of the Committee in regard to a particular play, at least be assured that the Committee had a reason, and one it deemed a good and sufficient one for its action.

The bulletins are two-fold in purpose: first, to give information about the play; second, to appraise the play. The play bulletins of the League are not, as has been said, just another opinion on a play. They furnish a dramatic criticism that

is neither advertisement nor professional reviewing; an opinion unique in kind and value. The Committee is composed of the scholar, the structure expert, the writer, the man of business, and the mere lover of a good play. A group of independent, capable workers, qualified to judge plays. The bulletin comment represents the consensus of opinion of this group of volunteers, not a one-man judgment. In order to keep unbiased minds, the Committee never accepts the proffered courtesy of theatre tickets, and the bulletins are issued entirely independent of any outside influence. The work of the Committee is in no sense a censorship, but is intended at all times to be constructive and affirmative. The success of this Committee's work lies in the prompt and generous response of the League members to the appeal of the bulletin for play support. No satisfactory way of computing actual results in play attendance has as yet been devised. Mr. Charles Frohman has been credited with this critical comment upon the practical results obtained: "It is Drama Leaguism inside the theatre, not outside, that benefits the theatre and theatre-goers, as one can never be a real communicant of the faith one professes unless one supplements one's doctrines by devotion at the temple; so, too, the only place to drama league for the good of the theatre is in the theatre." This is and has been the League attitude for the two years of its existence. But any movement in which growth is linked with education is of necessity slow. So we ask for a little patience, some charity, and more time in which to make our fundamental idea work without a creak of the machinery.

An attempt was made last fall to compute the number of tickets purchased by members for endorsed plays by requesting that Drama League be written across the back of the tickets. The request was made as a foot-note on two successive bulletins, but the method proved wholly valueless as a checking system on the number of leaguers attending plays. Much and constant testimony has been received of failure to comply with this request, through carelessness or shortness of memory. One person sent word that she had written the magic words on the coupon end of the ticket retained by her. So her record was lost. The failure of this method has been the cause of much unfavorable comment in the press and among managers, for the checking up of league attendance by this method has been pitifully small, and very misleading and damaging to the influence of the Committee's work. Whether it is better to try to urge upon members care and thoughtfulness in the matter and to continue the plan until every one does respond upon the theory that an approximate estimate is better than no estimate, is a problem for

another year. At least we have shown our sincere desire to arrive at definite results and tabulated records in the matter of play attendance. We have not been afraid to put ourselves to an open test, only we wish we might have had the earnest and consistent co-operation of all our members. Because of the very unfair statements that have been given publicity throughout the season, and especially at the time of the Irish Players' engagement, a canvass of play attendance was decided upon and a stamped postcard was mailed to every member asking the following questions:

1. To check all plays attended.
2. State how many tickets were purchased in your family for each.
3. If you influenced others to attend these plays, state how many tickets were purchased in consequence.
4. State how many plays were seen more than once.

Again our members have disappointed us in their failure to return many of the cards, but the data gleaned from those received is significant and illuminating. 2,138 cards were sent out to Chicago members only, and 678 cards were returned. On plays bulletined, 17,182 tickets were purchased by or through the 678 persons whose cards came back, distributed as follows:

	Number of League Memb'rs attend'g	Number of Tickets bought by Memb's.	Number of Tickets bought through League influences.	Total Number of Tickets Bought.	Number who saw Plays more than once.
The Boss	124	328	49	377	18
The Mollusc	95	244	33	277	3
The Fawn	98	299	109	408	11
Rebellion	186	468	227	695	26
The New Marriage.....	65	147	37	184	2
As a Man Thinks.....	193	541	150	691	14
The Havoc	75	379	31	410	..
The Case of Becky.....	200	633	190	823	12
Pomander Walk	290	1034	345	1379	45
The Scarecrow	142	411	159	670	11
Bunty Pulls the Strings.	337	1394	671	2065	76
Irish Players	333	1959	1444	3403	..
Drama Players	339	2769	1126	3895	..
Kindling	190	655	344	999	47
Chantecler	193	677	229	906	14

Two persons attended no plays; several were abroad or out of the city for all or part of the season; some were invalided or not able to attend the theatre. The Lenten season and periods of mourning prevented others from attending. With many the reason for attending as few plays as were checked was frankly stated to be an economic one. There seems to be a prejudice against the balcony and the gallery seats in our theatres, people go to fewer plays or stay away entirely if they cannot afford the most expensive seats. Cannot the League help to remove this prejudice? Let its members see more plays, let them number themselves oftener with the "gallery gods."

Many others outside of the League were influenced, but the number is impossible to compute. These figures, which speak the truth, stand as a splendid refutation of the criticism of lack of support by League members of these plays. If our number were greater and the response correspondingly high, managers might well welcome the appearance of the bulletins upon their plays. This test has been only partial in two ways: it does not cover in the returns more than one-fourth of the Chicago membership, though we have every reason to assume that the other three-fourths would have sent in equally gratifying testimony had they taken the pains to send back their postals.

Then, there was no attempt to circularize the affiliated membership of 7,000, who yet have had the bulletins whenever the extended affiliated list was covered. Neither have we been able to canvass the field of the posting places, where large numbers have undoubtedly read the bulletins and acted upon their recommendation. As far as it goes, the returns are satisfactory and gratifying. The fact that so many plays were seen more than once, and that in a very large proportion, others outside the League membership were influenced to attend the plays bulletined, indicates in the main approval of the Committee's judgment and cordial support of the plays bulletined. As far as it goes, therefore, in gathering statistics to hang deductions upon, the experiment has been successful and conclusive. The words and letters of commendation for the work seldom see the light. Only the adverse criticism is given publicity. But the former so far outweigh the latter, the Committee is heartened, not discouraged. Too frequently the criticism has been made with deliberate and malicious intent, and the critics' points have been scored either by a wilful distortion of facts, or by utter disregard of them. The bulletin can only direct your attention to what, after most careful and thoughtful deliberation are considered, by the Committee, the best plays of the season. They can, in a

measure,—determined by the limited space of the bulletin sheet—explain the play and indicate its theme and the treatment of its material, the value of its production and acting. But here the power of the Committee, through its one mode of expressing itself ends. And where its work ends yours begins.

The discontinuing of the use of the extended list of non-paying members, of clubs affiliated with the League is under consideration. This would accomplish two desired ends: first, it would sever all connection with the manager, even in a small business way, and the criticism sometimes offered of a necessary subtle influence of the manager over the Committee's judgment, groundless as it is, would of necessity cease. Second, and a far more important effect, would be the lopping off of this unwieldy, non-paying body. There would be but one card catalog to keep up to date, the list would be shortened by 7,000 and more easily managed, and the tendency would be for all those who valued the bulletins and no longer received them gratuitously, to join in order to have their individual copies. For the League, this method would be all gain, except in a large way of possibly narrowing the circle of influence. But, as we believe the people value more what they receive and pay for than what they receive and do not pay for, the result in theatre attendance would be greater in proportion from a paid membership than from an affiliated membership. At infinite pains, great cost of effort and time, a new corrected card file was made this season. Now the question arises and confronts us for decision another year: Shall we continue to use this extended bulletin list? Is the loss not greater than the gain? Certainly, it is, if we can build up our actual paid membership into a group large enough to materially and substantially affect an engagement, eventually to assure the success of a play of merit, even though it may not be of popular appeal.

One hundred and fifteen is an approximate estimate of the number of plays, exclusive of musical comedy, produced in Chicago thus far this season, at the eleven playhouses in the loop district. Of these, the Committee has officially covered forty-eight plays, not counting each play of the two long repertory engagements—the Irish Players and the Drama Players. Sixteen bulletins have been issued this season, as against fourteen last season, and sixteen plays is as many as the average playgoer attends each season. If, then, you have confidence in the Committee's judgment and choose its selection of plays, you will be certain of seeing the best plays each season. The Committee might be in error—we make no pretentious claim of infallibility, in omitting to bulletin

one play a season that would interest you. But we can safely promise that you will never be asked to see a play that is worthless. Two of these sixteen bulletins were repertory bulletins on the Drama and Irish Players, commenting upon many plays in each. Nine of the bulletins were mailed to the affiliated list, and the other seven were sent to the limited membership list. The mailing list of the first bulletin ever sent out, September 20th, 1910, was 200. The smallest issue of this past season was 1,500, the largest issue was 10,000. The total circulation of bulletins for this year has been 98,950. Last year the total was 58,250. The aggregate circulation of the two seasons has been 167,200. With the increased Club, Library and University membership in the League, the number of posting places has correspondingly increased so that the number seeing and reading the bulletins is far in excess of the actual circulation through the mailing list.

Last August a letter was sent out to twenty-two producing managers, asking co-operation with the League in reducing the price of the gallery seats in all the leading theatres for all bulletined plays to a flat rate of twenty-five cents, in order to place within the reach of all the best seats in the theatre, and to enable drama to compete with moving pictures and vaudeville "shows." The League on its part was to make a canvass of factories, department stores, settlements, Y. M. and Y. W. C. A.'s, and such other places as might be interested in good plays at reduced rates, and was to try to secure attendance in the gallery seats for League plays. The plan met with general favor, and with the hearty endorsement of many of the managers, but some saw practical difficulties because of contracts already entered into that required the old scale of prices. The idea we still believe good and workable at some future time. But it was temporarily abandoned because we wanted a uniform arrangement with all producing managers for all theatres. Several theatres have since put the plan into partial operation for some of the engagements for this year, evidently believing in its feasibility.

Another feature of the work that is offering a splendid opportunity, is co-operation with the management in the one-night stands, when a bulletined play is taken *en tour*. The value of the bulletin along the route of a company in a given play is readily apparent. It may be issued in advance of the play, from the nearest bulletining center to secure interest and attendance in the one-night stands; with the organization of members in these small towns, this may become an endless chain of influence that will result in better plays for the one-night stands, and an assured audience for them. At present,

one play, "Kindling," is being followed in this way. Through our affiliated clubs and individual members, an effort is being made to secure interest and organized support for the play by asking that a mailing list be made and the reprint of the bulletins sent out. In two towns from which we have had reports the plan has been effective. Out of twenty-three towns to be visited by the "Kindling" Company from April 9th to July 12th, we found in fifteen we had members either individual or club, and so could assist the engagement in these places.

As great as is your interest in drama, so great should be your desire to study plays in the theatre, not outside or apart from it. To deepen, rather than to widen, the League influence, is our present aim. If every member will feel a personal responsibility, not only in vital interest, but also in actual play support, it will mean more than increase of numbers that does not carry with it the intention of response in play attendance. If we can somehow cause all the forces within the theatre and all the forces without to work in harmony for the one aim—enthusiastic support of drama of worth—the trained audience of that future for which we strive will some day be realized.

MR. CLAYTON HAMILTON, of New York, an advisory member of the committee, was introduced and for a second time addressed the Convention. His topic was

"The League Movement and the Established Theatre."

He said, in part:

The work of the Drama League is to support, not attack. Well has it been said: "In uplifting, get underneath." But most people stand on top of the theatre and pull its hair. We must join hands with the theatre. We cannot improve it by merely attacking it. The "commercial theatre" should be spoken of if not in praise, at least in sympathy. Art makes things which need to be distributed and trade distributes them. If there are writers, there must be publishers; if plays, managers. It is *possible* for an author to produce plays to suit himself or his friends; so with a painting. But it is hardly conceivable that one *should* make a play and not expect it to be looked at and heard. A play presupposes a theatre and a manager, both necessarily commercial. A play must conform to the laws of art and of business. Artistic and economic functions here unite, each doing its work well and advantageously. It is possible for an illiterate man to gather fine writers, obtain their best work and by publishing

it do much for dramatic literature. Or again, as with Shakespeare, one man may be both manager and playwright; or, as with Molière, writer, actor, producer, manager. It is all regulated by supply and demand. Then improve the demand, for managers will give the public what it asks for.

The problem of the League is twofold—to discover and to organize the audience. These problems were never so difficult as now. In the past, the theatre-going public of Greece, of France, of England, was concentrated in one city. Dramatic writers knew and saw their public; knew how many and of what sort they were. Elizabethan plays were accordingly not sent out from London, nor French plays of the period from Paris. Today such writers must cater to ninety or a hundred millions of people, not concentrated, but scattered over our vast domains. The people are far more intelligent and better equipped than formerly, but we do not know just where they are to be found. Most of them, says the intelligent actor, are in Chicago; fewer in Boston. If a play does not appeal to intelligence in one city, where shall it be sent? Three critics pleaded that "Kindling," about to be laid away in despair after its failure in New York, should be sent on the road. In Philadelphia or Boston it would have had no chance, but produced in Chicago it made money and has started on a career through the West.

This much has been accomplished by the Drama League—that one section of intelligent theatre-going people has been found. If one could obtain names of such people everywhere, managers would know where to send plays of the several types. There are also movements to concentrate theatre-goers, especially wise just now, in view of many new dangerous and disrupting theatric tendencies.

In his Little Theatre in New York, Winthrop Ames has gathered a most charming group of players. Galsworthy's "Pigeon," as recently acted there, could hardly have been excelled. But the theatre seats only 299 people and no standing-room is sold, so that it is necessary to charge \$2.50 per seat, and to purchase a good one through an agent one must pay \$3. Mr. Ames is making his appeal to society with a big "S." It seems like a mistake. Good, intelligent theatre-goers pay on an average one dollar a seat, and on an average are also more intelligent than those who pay \$2, but by his prices both the latter classes are excluded and must be content to stay at home and merely read the play. Mr. Ames justifies himself in appealing to so small a coterie by saying that the very poor have their "shows," and why should not the rich. It seems unfortunate. The best play should be seen at once by all sorts of people, and not by sections. We

are glad to know that the Drama League is not trying to cut a slice out of the public, but to harmonize it. It is proceeding sanely and sensibly and meeting deserved approval at every point. Other attempts at the same ends, by people outside not inside, the theatre—pulling against, not with, it—have been ill-advised and extraneous.

MISS ELIZABETH HUNT, an active member of the local Playgoing Committee, was next introduced. Before speaking upon her assigned topic, "The Pleasure of Playgoing," she asked that she might speak a word upon the subject of

"Farce."

The League is spoken of as a "high-brow," or a "kill-joy." People cry: "I want to go to see something funny," as if the League would consider that an unpardonable sin. Instead, it thoroughly endorses farce as the only kind of drama which gives hearty laughter. But one surely should not attend upon it exclusively, since the number of good farces is so very limited. Nothing is so depressing as to go to the theatre in good humor and find a play coarse and silly. It does not do to take many chances at farce. Many cannot laugh at it at all. Indeed, one cannot expect to laugh all the time. Art is to delight and relieve, but laughter is not its only object. The drama has many offices, and may be a joy, no matter what one's previous condition of exhaustion. Question a play. If you come away depressed, doubt the character of that play.

The art of the dramatist should be studied in the same way and for the same reason as the art of the poet, the musician, the painter, or the sculptor.

The object and end of all study of art is increased *enjoyment*—richer fuller more abundant and more spontaneous delight.

Enjoyment of art, at its best, is not a merely passive matter, but active, taking toll of every faculty.

What is meant is enjoyment in the sense of recreation—re-creation. That we all need. And we all know what it is to be re-created—that is, stimulated and inspired—by a great play, so that we return next day to our humble round and daily task with a sense of refreshment which makes everything a little lighter and easier than it was the day before—lighter and easier because it is a real joy to think there could be such a beautiful thing in all the world as a great play greatly acted.

I should like to say much more at this point, because it seems to me that the American people have arrived at a

stage of growth or development at which they are in especial need of such recreation. As a people, we are abundantly temperamental. I believe that the American temperament, as toward art, is the best in the world—a kind of cross between the British and the French, and, on the whole, better than either.

It is because we have this responsive temperament, and because we have reached a stage where art, bringing enthusiasm and inspiration and refreshment, can be one of our most valuable assets, that I am so deeply interested in the matter of drama study, and in all the work of the Drama League of America.

I believe that the theater has only just begun to do what it can for us as a nation. It is not a superficial matter—this cause for which we are meeting today—but social, foundational and fundamental.

← Dramatic art, great as it is, is not the subtlest of the fine arts. Dramatic effects are broad and insistent. Nor need we claim that dramatic art is the greatest of all. But drama is the most complex and inclusive of all the arts, laying under tribute literature, the plastic arts, and even music. And it demands more of its devotees than any other art—more knowledge of the world and of human nature, and of craftsmanship in general, as well as of dramatic craftsmanship in particular.

← The best brief definition I know of for the play is that it is a comment on life, as we (the audience) know life, in terms of the actor, the stage, scenery, etc.

The definition is more frequently put in this way: not that the play is a comment on life which we are supposed to know enough about life to recognize the truth of, but that the play is a means of enlarging our experience and directly teaching us something that we do not know.

This is a pathetic fallacy. If the drama really enlarged our experience, then surely we ought to send young people in flocks to the theatre. As a matter of fact, young people go to the theatre rather too much, and their elders not enough. Witness Granville Barker, who declares that the English theatre drives out everybody over twenty-five.

The play should be an abiding delight, greater with every year that brings added insight into life and character and human nature. It interprets our hard-won knowledge of life and makes comments upon it, instead of furnishing us a kind of facile experience. Or, to turn it the other way, the more we know about life, the greater our delight in the

comment on life that is made in the theatre, and the more restoration and recreation we get out of it.

Plays are made or built, rather than written. We say this over and over again, but we don't quite like to admit it, because it sounds mechanical. It is true, however, even of plays that have literary quality of the finest. Dramatic literature! The term is charged with meaning; and the class of people who get and hold the meaning is small indeed.

People in general seem to be divided into two classes, not to say hostile camps, as regards their attitude toward the play.

First: There are the *non-theatre-goers*, who regard the drama as literature, and who read it apart from the theatre, influenced a little at present by the matter of vogue.

Now the drama as literature alone is a rather tiresome and clumsy form, to be put up with for one purpose only—to help us to become more ideal spectators in the theatre.

Second: There are *inveterate theatre-goers*, who regard the play as something to be seen and heard and never to be read at all. To them the play has no literary quality. It is a show. Sometimes it is a good show, and sometimes it is a poor show; but that is about all the distinction they make. Such theatre-goers become less and less discriminating, their perceptions become dulled, they demand more and more excitement. Thus they are the greatest possible temptation to managers and producers, who realize that, to hold such sated interest, they must do worse and worse and more and more of it all the time.

The great play must be drama (which means nothing more nor less than *action*) on the one hand, and literature on the other hand; but it is an affair of the utmost difficulty to bring these two together. For literature has a tendency to escape or rise above or hold itself aloof from drama (*action*), and drama has a tendency to break loose, in its own tremendous and untamable way, from literature. Drama and literature are antagonistic—antipathetic—as the Irish would say, “forninst” each other; and yet no great play was ever made until drama and literature were brought into harmony. And no theatre-goer is ever an ideal spectator till he can set drama in one eye and literature in the other and look on both impartially.

To repeat: Dramatic literature is a peculiar and restricted and special kind of literature.

Now the surest way to nail ourselves down to a realization of the quality of the literature that goes into a play is to see

that play on the stage. The glow of the footlights is corrective and sanative. It brightens our minds when we are working over a play, and keeps us on the right track.

If we read a play before seeing it, we are apt to get wrong notions, conceiving it as better than it is, or worse than it is, or more literary than it is. Sometimes we even fancy it has more meaning than it has—and nothing can be worse than that.

The better the play, the more uncertainty there is as to what may work out on the stage, when the player folk begin to act and react upon one another and upon the dramatic situations. In case of a live, vital play, even the author is sometimes surprised at stage developments.

Having seen a play fairly well presented, we can then read and analyze it to almost any extent, without getting befogged into regarding it as literature merely, or morals merely, or anything but drama chiefly and whole-heartedly.

In some good time coming, I hope that a few plays out of each season may be bulletined by the Playgoing Committee, and also outlined for study by the Educational Committee. Then if the League members would, in the case of each of these plays: First, see it on the stage; then, read and discuss it in the various affiliated clubs and classes; then see it on the stage again; and then read it again—we should thus co-ordinate all lines of influence. Furthermore, there would be a general illumination of ideas equal to a torchlight procession.

Incidentally, I may say that in beginning the work of drama study, it is better to see one play twice, than to see two plays (equally good) each of them once.

In fine: It pays to work. Something must come out of ourselves. Without knowledge of structure, we may enjoy great plays; but having some knowledge of technical points, and some sympathy for the playwright in his struggle with the thousand and one difficulties that beset him, we shall enjoy more zestfully.

And enthusiasm—to return to the opening of my remarks—enthusiasm over good art is a wonderfully refreshing and re-creating emotion.

“Criteria and Standards”

were discussed by MRS. ALICE C. D. RILEY, who said:

Our Chairman has asked me to tell you what we have done in the way of criteria and standards. The thing we have discovered about standards is that there aren't any. Only

dead things can be ticketed and pigeonholed, and Drama is a very live thing, pulsing with good red blood. As soon as our pigeonholes are all labeled, along comes a dramatist with something new and different, which refuses to fit into any known pigeonhole. In the beginning of the work it seemed fairly simple to classify between tragedy, melodrama, farce and comedy, but as we go on we find these divisions increasingly inadequate. Many of the new plays scarcely fit into any of the established forms—some even seem lacking in any form, and yet contain something worth while. These latest works can no more be ignored than can the innovations in the world of music, where the compositions of Debussy and others are demanding new pigeonholes for classification.

The object of the bulletin has been misunderstood in some quarters. It is not an effort to rival or displace the dramatic critics, who must notice all plays and give some comment on good and bad. The bulletin only deals with those which seem to your committee worth consideration for some quality in either form or content, above the general run of the commonplace. The sole object is to get you to the theatre to support the play bulletined. It is simply a means to an end—an instrument to move the organized audience.

Nevertheless, the committee cannot be indifferent to the fact that the bulletin also goes into the small town in the country and should carry its fair share of the educational work. The present form with tabulated headings has been developed with this in view. Perhaps you say: "Why not put *all* the emphasis on the educational side of the work?" Shall I tell you what happens when this is done? I have just returned from a city of the far West, where I talked Drama League to a large and influential woman's club. The Chairman of the Drama Department of this club afterward told me that the work of the League was not needed there, as this club had already done much more work in the study field than the League could bring to them. Complimenting her upon their remarkable advance, I replied: "If you have indeed done so much more advanced work than any one else in the educational field, you must have been able to exercise a remarkable influence on the local theatre. What have you done for the theatre situation in your city?"

"Oh!" said she, "whenever any actor of note comes to town, we always have him speak to the ladies at the club."

This is what may happen anywhere if all the emphasis be put upon the educational work and the playgoing be neglected. Therefore, I beg of you, stand by the playgoing part of the work. It is the vital link with the actual theatre of

today. It is our one chance to really help good plays along. So cultivate a little sporting spirit. Stop criticising the Playgoing Committee. Go to bulletined plays awhile and try to see why these plays have been chosen to recommend to your attention. Remember that Theodore Thomas did not build up the audience for the Symphony concerts in one year, nor even two. Be patient in waiting for results, and meanwhile do what *you* can to help the cause along.

DR. RICHARD BURTON of the University of Minnesota was next called upon for a few words. He declared that while there might be a certain form of agreement in fundamental ideas, there is always, as there should be in any such body as the League, immense personal disagreement. We need not think that Boston, because it does not entirely agree with us, is going entirely to the bad. We do not want constant agreement; only remember that the committee is human. What is entertainment for one is not for another, but the arts are to quicken our sense of life; to rouse us from our inertia, and according as they do this they may be judged.

PROFESSOR S. H. CLARK of the University of Chicago also bespoke for the committee the sympathy and support of the League by recounting a specimen effort at commending a worthless play by a well-known and otherwise skillful playwright. Finding they could not conscientiously bulletin the production, they returned home in despair, only to read in the next morning's paper a glowing account of the same by a professional critic. Momentarily staggered, they ultimately declared themselves loyal to their own high standards and determined that it is better to take a chance of failing to commend something fine, rather than to let down the bars and endorse something unworthy. A play must conform to certain standards. "At least," declared the speaker, "it must satisfy my intelligence."

In speaking upon "Play Support," PROFESSOR EDGAR W. BURRILL of Northwestern University, a member of the local committee, advised: "Go to some plays that we do not bulletin and compare them with some that we do." The final test of truth and judgment must be the deeply emotional attitude, more to be trusted, doubtless, than the merely intellectual one. As Dr. Guthrie says: "A play that plays is a play," and must strike some deep human emotion. Time may approve plays

which we have not bulletined. We are fairly intelligent, but after all we are human and are not infallible.

MR. J. E. WILLIAMS, of Streator, was the next speaker. He said: "Our criteria are limited by that which limits the League itself. Get the audience to attend, support and enjoy plays, not always selecting the ultra-literary ones, for you must appeal to the larger audience. The theatre must be commercial or it will come into the merely artistic class. The League will not try to induce you to attend plays which you will not like. But there is a permanent joy for us all in seeing plays going in the right direction."

MR. CHAS. BREGG, of Pittsburg, made a plea for a "mothers' department." Many young people see objectional plays, the lack of discrimination being appalling. They buy their tickets often without asking even the name of the "show," nor do their mothers know what they are attending. Young people use far less judgment in the selection of plays than they do in the selection of drinks at a soda fountain.

Miss Houston replied that the bulletins always note the fact if the play bulletined is suitable for children or of special interest to young people.

In closing the morning session, Miss Houston declared the bulletin form by no means fixed. The committee has merely tried to show that the drama as an art-form is worthy of thoughtful consideration. She justified the action of the committee in issuing advance bulletins of certain plays which had been seen by members of the committee themselves, and told of extended plans for a national committee which would be a clearing house of information about plays.

At one o'clock the session adjourned for a buffet luncheon, which was largely attended.

AFTERNOON SESSION.

The afternoon business session was called at two o'clock. In introducing the Secretary, Mrs. Harry P. Jones, to make her annual report, the President testified most emphatically to the tremendous amount of tiresome routine work which had been faithfully and brilliantly executed by the Secretary—probably more volunteer labor than had ever been cheerfully given by any other Secretary. The report was as follows:

On January 26, 1911, the date of the First Annual Convention of the Drama League, the membership included 250 indi-

viduals and fifty clubs. At this, our Second Annual Convention, we have 3,550 members, of which number 2,050 is the Chicago city membership, 1,500 the out-of-town membership. There are 230 supporting members; three life members (Mr. Hobart Chatfield-Taylor, Mrs. Julius Rosenwald, and Mrs. Albert Loeb); there are 185 clubs which furnish an affiliated club membership of 30,000. In addition to these members, there is an active paid membership of about 10,000 in the nine centres—Boston, Brooklyn, Louisville, Philadelphia, Grand Rapids, Duluth, Superior, Denver, and Detroit. There are twenty-five libraries as registered members; fifty colleges and normal schools. Exclusive of the issues of the bulletins, a very conservative estimate would place over 50,000 pieces of literature handled in mailing to members. During the past year the League has held ten general meetings and two special meetings. All were largely attended by enthusiastic and interested audiences. The meetings have been as follows:

March 2, 1911. Luncheon at the Stratford Hotel. Mr. George Arliss as guest of honor and speaker.

April 27, 1911. Assembly room of the Chicago Public Library. League Birthday. Speakers:

Mr. Henry Legler.
Mr. Wilton Lackaye.
Mr. James O'Donnell Bennett.
Mr. Frederic Hatton.
Professor S. H. Clark.
Mr. J. C. Shaffer.
Mr. Edgar W. Burrill.

October 16, 1911 Special meeting, Conference for Presidents and club delegates, Pine Room, Stratford Hotel. Speakers:

Mrs. William Faversham (Julie Opp).
Mrs. Alice C. D. Riley.
Miss Alice M. Houston.
Miss Grace Griswold.
Professor S. H. Clark.

November 2, 1911. Luncheon at the Stratford Hotel. Guests of honor and speakers:

Miss Gertrude Elliott.
Mr. Langdon Mitchell.
Mr. Frederick Donaghey.

November 23, 1911. Fullerton Hall, Art Institute. Address by Tyrone Power.

December 8, 1911. Special meeting. Teachers' Conference at the Stratford Hotel. Speakers:

Miss Grace Fisher.

Miss Cora Mel Patten.

Mr. Alfred H. Brown.

Mr. John Merrill.

Miss Frances Starr was a guest also at this meeting.

January 9, 1912. Grand Opera House. Speakers:

Mr. Louis K. Anspacher.

Miss Dorothy Parker of the Pomander Walk Company.

And representatives from the Chicago Theatre Society.

January 16, 1912. Powers' Theatre. Speakers:

Mr. Frank Reicher

Miss Fola LaFollette } of the Scarecrow Company.

January 23, 1912. Assembly Hall, Fine Arts Building. Speakers:

Mr. Walter Pritchard Eaton.

Mr. Charles Caffin.

February 6, 1912. Grand Opera House. Speaker:

Lady Augusta Gregory, on "The Aims and Purposes of the Irish Players."

March 25, 1912. Cort Theatre. The Shakespeare Festival. Guest of honor, Mr. Thomas W. Ross. Addresses by members of the Festival Committee.

April 9, 1912. Special meeting, Illinois Theatre. Speakers:

Mrs. Otis Skinner.

Mr. Augustus Thomas.

The League has printed in its various departments since its organization over 600,000 pieces of literature.

The Annual Report of the Treasurer, Mr. William T. Abbott, was made as follows:

To the Drama League of America:

The Treasurer's Report for the year from March 31, 1911, to March 31, 1912, is as follows:

Amount on hand March 31, 1911.....\$ 163.50

Received from all sources.....6,865.42

Total\$7,028.92

There have been disbursed for all purposes4,358.80

Leaving balance on hand March 31, 1912...\$2,670.12

The excellent financial showing is due entirely to the efforts of the President and her immediate associates. To collect this sum of money in small contributions of \$1 and \$2 is a great undertaking. The system of bookkeeping by which itemized accounts are kept for the expenditure relating to items in detail is also largely the suggestion of Mrs. Best, and the Treasurer is as pleased to give his financial commendation of your President as you are to express your satisfaction with other features of her administration.

Yours very truly,

W. T. ABBOTT,
Treasurer.

The Report of the Amendments Committee was read by Mrs. Strickland Clark, Chairman.

PROPOSED AMENDMENTS TO THE BY-LAWS.

ARTICLE III.

SEC. 2. The League members in any one town or city may form a local centre of the Drama League, with the approval of the National Board. In case of such organization the local centre shall have local autonomy, and may adopt its own constitution and elect its own officers. Membership dues to the League shall be paid to the local centre, and the proper proportion as hereinafter designated shall be forwarded to the National headquarters. Dues shall be for one year only, except in the case of life members. During the National Convention or at any meeting of the National body every member in good standing in any local centre shall have voice and vote in the business of the League.

The National body shall furnish every local centre with one copy of each of its educational publications for every member and with information regarding plays and One-Night Stand Service.

Any member in good standing in any centre shall be privileged to attend any meeting held in any other centre at a distance greater than fifty miles if visiting that city.

These centres shall be of two kinds:

1. The Producing Centre.
2. The One-Night Stand, or Week Stand.

I. The Producing Centres shall be the cities of Chicago, New York, Boston, Brooklyn, Philadelphia, Washington, San Francisco and Kansas City. Such cities may maintain their own independent Playgoing Committee, which shall attend opening nights and issue bulletins on plays without instructions from the National League; provided, however, that such bulletins shall not contain censorious criticism. Such cities shall meet all their local expenses, with the exception of educational publications, which they will receive from National headquarters. They may also supply bulletins in bulk without envelopes to any One-Night Stand or Week Centre if desired, in return for 25 cents per member. They shall not issue independent study courses, but shall use National literature.

II. The One-Night or Week Stand—Such cities and towns shall have local autonomy and meet all local expenses, but may not issue original bulletins. They shall receive information from the National Committee in regard to plays deserving support and can receive bulletins in bulk from any Producing Centre which they may choose. They shall not issue bulletins, but may issue notice of plays or reprints of bulletins if they desire.

They shall receive all educational publications from National headquarters. They shall collect all local membership dues and forward proper amounts to National headquarters.

DUES.

1. For Producing Centre—The centre may decide for itself the amount of its local membership dues, but no matter what that amount may be, every Producing Centre shall forward to the National body 25 cents a year per individual or associate member, 50 cents for club delegate, \$50 in all for life member, as its contribution toward National support and in return for educational publications and playgoing service.

2. For One-Night or Week Stands—The centre may decide upon the amount for individual dues, but in any case must send the National body 25 cents yearly per individual or associate member, 50 cents for club delegates, \$50 in all for life membership as its contribution toward National support and in return for educational publications and playgoing service. In addition to this they shall send yearly 25 cents per member to any Producing Centre which they shall choose in return for bulletins in bulk which that centre shall supply them for each member.

ARTICLE XV.

SEC. 2. Strike out all after the second line and insert: "annually from the date of membership. The membership of those whose dues are unpaid for three months may be forfeited by action of the Board of Managers."

Respectfully submitted,

MRS. A. STARR BEST,
MRS. CHAS. F. BRAFFETTE,
MRS. STRICKLAND CLARK,
Chairman.

Action was then taken on the report, and it was unanimously adopted as amended and presented by the Committee.

Report of the Resolutions Committee was read by Miss Cora Mel Patten, Chairman:

RESOLUTIONS PASSED BY SECOND ANNUAL CONVENTION, APRIL 25, 1912.

The review of the year's work, as revealed through the Second Annual Convention of the Drama League of America, has been to the Resolutions Committee and individual members of the Convention a source of real satisfaction.

In view of the widespread interest and great success of the Shakespeare Festival, we offer resolutions of thanks, especially to the Board of Education for its co-operation, to Mrs. Riley for the scenario, to Mr. Stevens, to Mr. Watson of the Art Institute, to Mr. James O'Donnell Bennett, Honorary Chairman; Mr. Thomas W. Ross, Mr. Campbell Gollan, Mr. S. H. Clark, Mrs. Lou Wall Moore for costuming, Miss Mary Wood Hinman for dancing, and Mrs. A. C. Heath for music, to Mr. Wm. Schmedtgen for designs for autograph letters, Mr. Harrison B. Riley for engrossed scrolls, to Mr. Walter M. Hill for loan of first edition of Shakespeare's poems, to students of Art Institute who designed postals, to the Art Institute and Public Library for use of rooms, to florists and individuals contributing flowers, to Carson Pirie Scott & Co., to the actors, individuals and Record-Herald, who contributed to the fund for Shakespeare portraits, to Mr. E. H. Sothorn and Miss Julia Marlowe for their munificent gift of a *free matinee* for children taking part in the Festival; to Mrs. H. B. Wheelock and the various sub-committees and teachers who did the actual work of the Festival.

We also offer appreciation to the Lincoln Park Commission, and we recommend the establishment of an annual outdoor pageant. We acknowledge the courtesy of the Chicago

Woman's Club in changing the hour of their annual Shakespeare breakfast in order that they might attend the Festival.

We appreciate the generosity of the management of the Auditorium Hotel and the Art Institute for the use of rooms for the Convention.

We feel indebted to all the speakers—especially do we extend thanks to the out-of-town speakers who responded to the call of the Program Committee and aided in the making of a splendid program.

Especial thanks should be offered to the young women who throughout the year have conducted, without remuneration, the Junior League Circles.

For courtesies extended to the local press and the newspaper men throughout the country, we offer grateful acknowledgment. To the outgoing officers and directors for valiant services and self-sacrificing and continuous efforts, the National body expresses deep appreciation.

To our President, Mrs. A. Starr Best, who has given at all times more than could be expected, who has been efficient in every position, self-sacrificing ever, just under all conditions, gracious and tactful always, who has not only carried the Drama League of America to a dignified and eminent position in the world of Art, but who has endeared herself to every member who has been in touch with the working operations of the League, we feel that words are inadequate to express our genuine regard and hearty thanks.

Resolved, That the Second Annual Convention of the Drama League of America, viewed from every standpoint, may be considered a complete success, which should bring definite results in the various communities we touch.

Respectfully submitted by

MRS. C. L. BARTLETT,
MRS. C. J. ELLIS,
CORA MEL PATTEN.

The resolutions were adopted by a standing vote.

The Report of the Credentials Committee, Mrs. Anna H. Shearman, Chairman, was then made, as follows:

Number of individual and supporting members registered.	219
Out-of-town members	26
Registered delegates	43
Total present	288

Report of the Nominating Committee was read by Mr. J. E. Williams, Chairman:

First, the Committee would like to report to the Convention that upon its appointment it found itself confronted by

the most difficult situation that has arisen in the life of the League. The chief executive, who has served the League with such wonderful energy, ability, and resourcefulness since its organization, found herself unable to continue with the work. This meant not only that the League was to lose its executive head, its principal directing and energizing source, but it meant much more. For I think I state simply what is known to most of you, when I say that Mrs. Best was, in large measure, the creator, as well as the inspirer, of the League and its policies. To the most fecund resourcefulness in initiating and developing policies, she has united a tireless activity in execution, a monumental capacity for labor, an unrivaled tact in directing, that has been the astonishment of all who were near enough to look on. Only those who were close enough to see her in daily action know the immensity of this labor, of the scores of letters written painfully by hand, of the hundreds of miles of travel, of the thousands of telephone calls, of the numberless meetings, conferences, conventions, great and small, addressed; and all done with the same gracious tact, the unfailing touch, the same urbanity and confident mastery with which you have seen her preside over this Convention.

Was it any wonder that she put her mark ineffaceably on the League? That the remotest part of it bore the imprint of her persuasive personality? And was it any wonder that the Committee was staggered at the task of replacing her?

No doubt the Convention wonders why the Committee did not insist on her continuing in the work in which she had made such a brilliant success. They would have been little fitted for their positions had they not thought of that simple way out. But they were met with such compelling reasons for discontinuance that they were obliged to accept them with even heightened admiration and respect for the woman whose loyalty to the League was only surpassed by her loyalty to claims that we were all forced to agree were higher.

There was nothing to do, then, but to address ourselves to the task that confronted us. We had many meetings. We canvassed many names, and it is no secret that a number of promising possibilities were approached without success. At last the happy suggestion came of the candidate whose name heads the ticket recommended below. It was a name intimately associated with the best art traditions of Chicago and America, a name known and honored in the city's finest circles of culture,—known, too, in that more exclusive group of drama lovers of Paris, headed by the great dramatic critic, Sarcy, and which, since returning to America, has been closely associated with the affiliated work of the League. The Com-

mittee grasped the suggestion with eagerness. The prospective candidate was found to be reluctant. Indeed, no one with a due sense of the importance of the office would lightly accept the task of being the successor of Mrs. Best. But our repeated urgings finally won a reluctant consent from her, and the Committee is extremely glad to be able to present the name of Mrs. Charles Howard Besly as its candidate for President. The balance of the ticket has been made up with regard to its representative character, its working efficiency, and with an eye to good, harmonious team work. The Committee takes great pleasure in recommending to the suffrage of the convention the following names:

Officers 1912-1913.

President

Mrs. Charles Howard Besly

Vice-President

Mrs. Herman Landauer

Dr. Richard Burton

Mrs. E. P. Sherry

Mr. Louis Kaufman Anspacher

Mr. Frank Chouteau Brown

Mrs. Otis Skinner

Secretary

Mrs. Harry P. Jones

Treasurer

Mr. William T. Abbott

Directors 1912-1914

Mr. Louis Kaufman Anspacher

Dr. George Pierce Baker

Mrs. Charles Howard Besly

Mrs. A. Starr Best

Mr. Frank Chouteau Brown

Dr. Richard Burton

Mr. Theodore B. Hinckley

Miss Alice Murray Houston

Mrs. Herman Landauer

Eames Mac Veagh

Mrs. Paul Shorey

Mr. John E. Williams

Following this report the ballot was cast, and while the tellers were counting the vote, Dr. Richard Burton of the University of Minnesota, and one of the Vice-Presidents of

the League, was introduced to make the address of the afternoon. Dr. Burton spoke on

"Intelligent Playgoing."

Intelligent Playgoing means, first, education in regard to acting in general. As Willie Collier says: "Everyone is talking about the drama, but knows nothing about it." People should have a real knowledge of the accomplishments of actors, and their ability and versatility in portrayal of one type. This education may be divided thus: First, there are actors and actresses of whom we should know as much as possible—their connection with the past, their descent from long lines of actors, as for example John Drew or Ethel Barrymore. This part of the education is only a beginning. It is not enough to say that John Drew plays the part of the society man in a realistic way. This is not chance, but most artistic acting. Another example is that of Margaret Anglin, who while playing in farce at Sacramento, within twenty-four hours from the time of that performance of modern drama, crossed the bay to Berkeley, where she portrayed the Electra of Euripides with all the wonderful vividness of an ancient Greek woman. That is art! Lastly, we must have the education of Drama as Literature. And we must not underestimate the present output of acting drama; neither must we worship the past alone.

Dr. Burton then read an amusing compilation of dates and titles concerning "the deplorable decadence of the drama made by Francis Sarcy." The dates began as early as 1880, and showed that almost in every year since, someone had deplored the sad decadence of the drama.

Dr. Burton further pointed out how the pleasure of playgoing will be intensified by these educational studies in the technique of the drama, citing in example the greater enjoyment of a sonnet to be felt by the reader who has the knowledge that it is a poem of fourteen lines, written in decasyllabic measure—that it is the expression of a single thought or sentiment. That audiences need education is shown by inane conversations in theatre audiences of the idle rich. We can just begin to educate people who know the finished, artistic actor. The names of great actors stand out in theatre history very significantly. And we are only at the beginning of this education of theatre history of actors and plays.

Education in the theatre is a part of literature, but now a Chinese wall stands between. But the publishing of drama will break down this wall, so that all can be educated in the literary and theatrical value of the plays. We must study the technique of the drama, not only the technique of the literary

value of the play, but the technique of the presentation of the play, and this understanding will add a hundredfold to our enjoyment. For our own self-respect, we should take intelligence of the theatre, and understand the actor's technique of the play. We respect actors we know are perfect. When the playwright is significant, his play is significant. We must be part of an intelligent audience, and ask for intelligent actors.

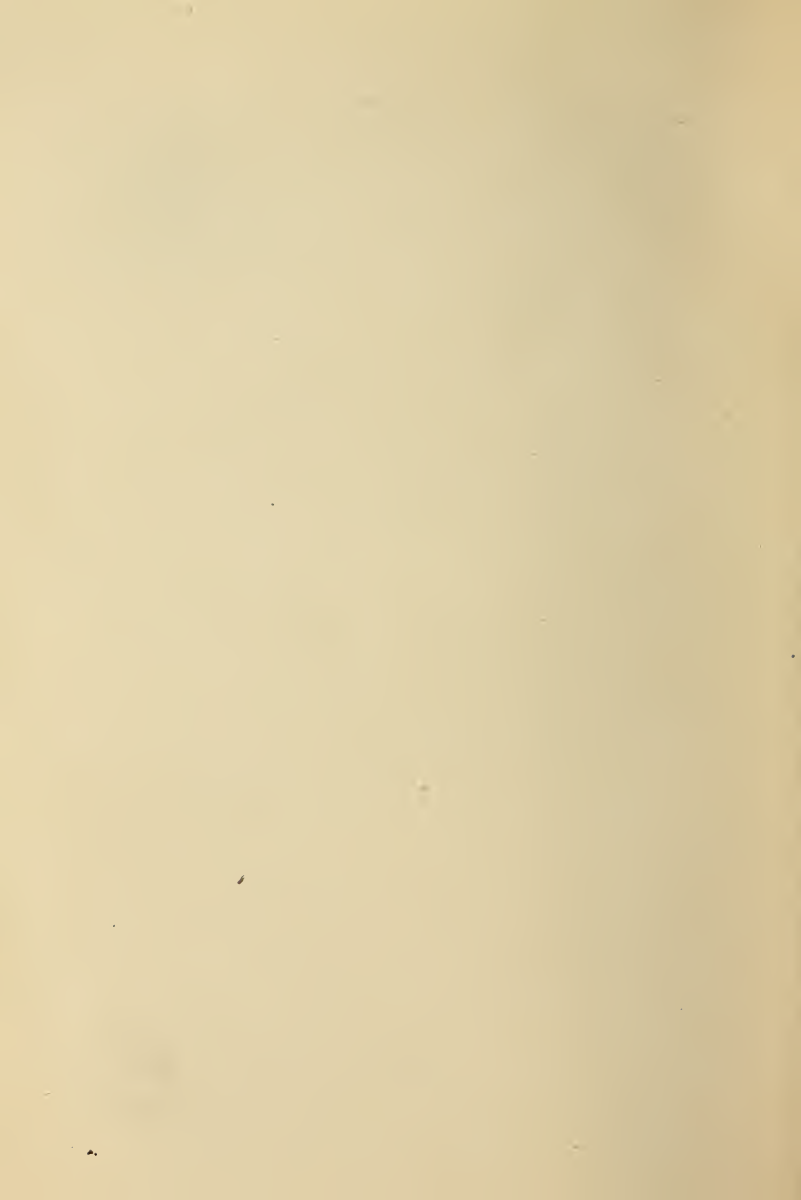
The audience is the sounding board for the playwright. So it is necessary that the audience intelligently express its views so that the playwright will know what to give. Educate the audience in this direction also and so train it to demand more and thus uplift the standards of the theatre. The audience looks to artists for artistic work. Team work is not artistic. Audiences must learn not to call the artist out of the picture, but must, when opportunity affords, show appreciation or disapproval by clapping or hisses, and, if necessary, leave the theatre if the play is unnecessarily long. In this way proving that the audience is a sounding board for the dramatist. Art is doing things perfectly. So, in the play, literary quality is demanded, but the language must be natural. Because of the supposed demand for perfectly constructed sentences, many good plays are spoiled.

After this education, one should possess a four-fold intelligence in regard to a play—the actor, the assisting players, and even the playhouse.

Dr. Burton finished by saying that the literary quality of a play need not be rhetorical, but we must demand some idea of life, for every piece of literature worth while has an idea concerning life, and the actor must give an interpretation concerning our mortal days. What, then, can we do to show our full appreciation of a play? First, we can know how and when to be silent, when not to talk, when not to applaud, and, most of all, when not to laugh. For who of us has not heard "the laugh mistimed in tragic presences." Next, we must exercise our Anglo-Saxon privilege of applause. These are practical ways of learning intelligent playgoing. And when the United States has learned these things, she will be numbered as among the enlightened nations of the world, but not before.

The report of the Chairman of the Tellers, Professor Frederick Koch of North Dakota University, declared the ticket as presented by the Nominating Committee to be elected. The new President, Mrs. Charles Besly, took the Chair and pledged to the Convention her good faith and earnest intention in a very charming speech of acceptance. The Convention adjourned to an informal reception to the retiring and in-

coming officers and the honored guests of the occasion. All who had attended the various sessions felt that it had been an occasion of great stimulus, auguring a year of tremendous activity and accomplishment to come. The members and delegates felt themselves pledged to renewed loyalty and energy, ready to carry back to their affiliated organizations much encouragement and inspiration.



OFFICERS AND DIRECTORS FOR 1912-1913

ELECTED BY THE CONVENTION

PRESIDENT

Mrs. Charles Howard Besly, Hinsdale, Ill.

SECRETARY

Mrs. Harry P. Jones, 5529 Cornell Avenue, Chicago

TREASURER

Mr. William T. Abbott, Vice-President Central Trust Co. of
Illinois, Chicago

VICE-PRESIDENTS

Mrs. Herman Landauer, Chicago

Chairman Finance Committee

Dr. Richard Burton, Minneapolis

Mrs. E. P. Sherry, Milwaukee

Mr. Louis K. Anspacher, New York

Mr. Frank Chouteau Brown, Boston

Mrs. Otis Skinner, Philadelphia

Chairman Drama Study Department

Mr. Brander Matthews, Columbia University, New York

DIRECTORS

Mr. George P. Baker, Boston

Mrs. Enos M. Barton, Hinsdale, Ill.

Mrs. A. Starr Best, Evanston, Ill.

Chairman Publicity Committee

Mrs. Wilbur F. Blackford, Chicago

Mrs. John H. Buckingham, Chicago

Mrs. George B. Carpenter, Chicago

Mr. Hobart C. Chatfield-Taylor, Chicago

Mr. S. H. Clark, Chicago

Mr. Theodore B. Hinckley, Chicago

Chairman Educational Committee

Miss Alice M. Houston, Evanston, Ill.

Chairman Playgoing Committee

Mr. Eames Mac Veagh, Chicago

Mrs. Ira Nelson Morris, Chicago

Mr. John C. Shaffer, Chicago

Mrs. Paul Shorey, Chicago

Mr. John E. Williams, Streator, Ill.

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**REPORT
OF THE
Third Annual Convention
CHICAGO**

APRIL 24, 25 AND 26, 1913

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REPORT

OF THE

THIRD ANNUAL CONVENTION

APRIL 24, 25 AND 26, 1913

THURSDAY, APRIL 24.

THE formal Convention called for Friday, April 25, at 9:30, was preceded by a Conference for Centres on Thursday afternoon at 2 o'clock, at which was discussed the problems confronting Centres under the three main departments of League activities. This session was largely attended by the delegates, who took part freely in the important discussions, showing wide interest and comprehension of the problems of the departments.

Mrs. Charles Howard Besly, President, welcomed the delegates and guests, urging them for free expression of their views as well as their difficulties, and voicing her satisfaction at seeing so large a representation from distant points. Mrs. Besly then opened the first conference under the Organization Department, asking the Chairman, Mrs. A. Starr Best, to take charge. Mrs. Best explained that the topics for discussion had been chosen after looking over the work of the year and putting down the points which had perplexed one Centre or another. She urged an informal free discussion and the introduction of any other problems which had confronted communities.

In opening for discussion the first topic,

Functions of the National Organization and Its Relation to Centres

the Chairman said that the three main functions were: (1) To correlate the work of the Centres and to bring the activities of the organization before the country as a whole. Some one must look out for the field at large, for each Centre has its energy occupied with its own interests, and there must be a central guiding body which shall start new Centres and inspire those already established. (2) To prepare helpful courses, and to aid and advise along all the different lines of drama study in order to arouse the nation at large to an

General 22813 Bennett membership Continuation.

interest in good drama. (3) To promote the actual support of a good play on the road, and bring to one night and week stands better plays by means of united effort in their support. It requires a centralized national body to do all these three things. No one city can do much by itself, but a united group of Centres can become a powerful force. The relation of the National body to the Centres is that of the inspiring, guiding, correlating force. It is entirely dependent upon the Centres which in turn represent and stand for the National organization in the communities. In other words, it is the National body which is the parent organization and which has subdivided its members geographically into local groups for the sake of better administration and self-government.

Mrs. H. P. Jones spoke on the second topic,

A Centre's Responsibility to the National

emphasizing the fact that the Centres should be careful to get their initial organization on a sound basis, since they are the representatives of the National locally; and the National must be judged by what the Centres do. She urged the keeping of careful files, one for the Secretary alphabetically, one for the Treasurer by month, and one for the bulletin service. These should be frequently compared. It is also eminently desirable for the Centres to send in promptly to the National office samples of any forms they are using, notices, cards, programs, stationery, reading lists, for filing in the National scrapbook; also to keep the National informed of their activities and just what lines of work they are taking up. Another important duty of the Centres is to send out promptly the literature received from the National and to keep the National informed from quarter to quarter of the exact membership. Of course the prompt and regular payment of the quarterly dues to the National is also of great importance. Mrs. Best added the word that the National is now entirely dependent upon the Centres and must look to them for its whole support, since the Chicago membership had been separated and formed into a Centre. It is easy to see that the National organization can have no other support, since all local members are transferred promptly to the local Centre as soon as that Centre is formed. Considerable discussion followed as to whether there should be any change in the method of paying dues. Suggestions were made that it might be paid at the end of the year for the entire membership, the literature being sent in advance, but the delegates seemed to agree that the present method is as easy to manage as any and fully as desirable.

Owing to lack of time, topic number three was omitted.

The discussion of topic number four followed,

How Can We Best Maintain Approximate Unity of Purpose.

Mrs. John George, Jr., of Jackson, State Representative for Michigan, suggested that the best way to accomplish this is to look to the National body for the inspiration of all. She outlined the possibilities of the circuit system and spoke of the strategic position of Jackson. The Chair suggested that a good way to accomplish this might be for each Centre to hold at least one meeting a year devoted to a discussion of League work and League purposes, and that the National Board aim to send a speaker at least once a year to bring officially a message from the National organization. Mrs. Strickland Clark, of Detroit, emphasized the fact that even though we may not have exactly the same constitution or committees in different Centres we can have unity of standards and ideals, which we can readily glean from the National literature and bulletins. If the Centres send regularly their share of dues to the National and receive literature from the National in return, there is a bond between all. With the literature from the National, with the exchange of bulletins from the different Centres, and with one ideal for the work, evolution will bring us unity.

Topic V.—Methods of Increasing Membership.

Since Boston has the largest membership, Mr. Savage, their Secretary-Treasurer, was asked to speak to this point. Mr. Savage read the membership figures for Boston last year, 2,650; this year, 2,346, showing a loss of 306. This he thinks due to the fact that the novelty of the movement induced many to join the first year whose interest was not permanent; also to the fact that they spent four times as much money on their propaganda the first year as they did the second, and also to the difference in the method of propaganda. They have attempted, first, to fulfill all promises made their members; secondly, to secure as chairmen workers who would sink themselves in the work; thirdly, to keep the movement popular and not run by any clique or special set, either club, academic or social. To secure their first members, Mr. Savage said they collected lists of names of about 10,000 and used this in sending out notices of interesting meetings, which were used for propaganda purposes. It cost about 30 cents to secure each member. Boston persisted in a large scale of work and it was this, as well as the self-sacrificing effort of the members, that produced results. The next year the Centre continued the same method, but reduced the expense

of the propaganda. This work is all done in the office, the circulars being of various sorts. Sometimes a postal is sent reading, "You have been proposed as a member of The Drama League. Will you not send back this blank properly signed; also the names of two friends who would be interested."

The loss of 300 is not significant, according to Mr. Savage, and can easily be made up next year. Boston values its mailing list at over \$100. Fully one-third of the Boston members are men. Mr. Savage also emphasized the fact that promptness in replying to people requesting information was found to be very desirable.

In introducing the sixth topic, the Chair called upon Miss Houston to speak on

The Purpose of Meetings in Centres.

Miss Houston said that in Chicago the idea in having meetings was that they should tend definitely toward the actual support of the play. "We have felt that that was the only legitimate reason for holding meetings, inasmuch as we are not like the clubs attempting to do cultural work, or merely to enjoy ourselves. The feeling has been strong that the only real basis for theatre meetings with professional speakers is to interest the members in some particular play in order that they may go to see it."

Mrs. Strickland Clark, of Detroit, opened the discussion of

Desirable Activities for Centre's Sub-Committees

by emphasizing the importance of specializing, advising many committees, each expert in its own line, with the President's hand guiding and controlling all.

In speaking of number eight,

The Centre's Share in Propaganda in Adjacent Territory.

Miss Clarke, of Bridgeport, State Representative of Connecticut, suggested that the Centres could open up new towns in their surrounding region for the circuit plan and send speakers for meetings in the immediate neighborhood.

The last subject under discussion,

The Best Method of Representation on the National Board.

was opened by Mr. Hinckley, who had had considerable experience in attempting to solve the problem during his recent service on the Nominating Committee. Mr. Hinckley suggested three different methods of representation, reminding the delegates that the Board must necessarily be comparatively small if it is to be effective, and must also be comparatively accessible. The three possibilities are: To select

from the various communities those people best fitted to represent that territory, as is now done; to make the Presidents of Producing Centres or the chairmen of Playgoing Committees ex-officio members of the Board, or to make the Presidents of all Centres an Advisory Board. As the hour assigned to this session was over, it was impossible to discuss this topic adequately.

Playgoing Conference.

Mrs. Besly called upon Miss Alice M. Houston, Chairman of the Playgoing Department, to take charge of the next hour.

Miss Houston opened the discussion by suggesting briefly the many questions concerning the practical methods of work of the various Play-going Committees in the different cities, and especially the manner of bulletining plays in the several producing centres.

The possibility of securing a uniform standard by which a play may be judged for bulletining was discussed by Mr. Hinckley of Chicago and Mr. Savage of Boston. Mr. Savage reported that to some of the Boston committee the effort to standardize plays seems aesthetically impossible, and although standards may be arrived at, the needs of different communities with varying characteristics will still be diverse and may not be met best by an attempt to make them conform. Others who spoke to this question maintained that there would be a great gain in having a standard sufficiently fixed to establish a play in all centres as a Drama League play. Mrs. Gardner, representing the Washington Centre, spoke of the complex problems confronting a week-stand city, where many plays come but none stay more than a week. Unless some system is used of bulletining plays in advance of the opening of the local engagement, the bulletins cannot be issued in time to affect the attendance upon the plays. Interchange of all possible information about plays between the different play-going chairmen was urged as a partial solution of this difficulty.

The two following propositions: Whether or not a play shall be considered a Drama League play and shall be accepted by all Centres as such, if it has been approved and bulletined by the play-going committees of two Producing Centres; and whether if two committees in different cities have failed to approve a play, it shall then not be approved or bulletined by any other centre were submitted and discussed pro and con. The delegate for California said that at times it would be impossible for them on the coast to accept the judgment of other Centres. Prof. S. H. Clark of the University of Chicago spoke in hearty approval of

the general acceptance of the verdict of two committees on a given play, whether the verdict was one of approval or disapproval. By adopting this plan much time and expense may be saved for the committees in other Centres.

The topic,—To what extent shall acting be considered in determining whether or not to bulletin a play, called forth animated discussion, resulting in a general opinion that for League purposes the play is of first importance always, though the bulletin should discriminate between the acting and the merit of a play. That good acting cannot redeem a poor play was emphasized. As some plays have defects that any discriminating committee cannot ignore, it is evident that the bulletins cannot be uniformly enthusiastic, but the purpose of the bulletins is to point out that the merits of a given play outweigh its defects and that therefore the play is worth seeing and is recommended.

The question of a \$500 guarantee for each of several plays approved by the League and routed by co-operation with the producers through the smaller cities where the League is organized was enthusiastically discussed as a remedy for the existing conditions in the night-stand towns.

At this point the hour of the Play-going session ended and further discussion was deferred until the morning assigned to this department.

Educational Conference.

The third session was devoted to the problems of the Educational Department, and Mrs. Besly asked the Chairman, Mr. Hinckley, to take charge. Mr. Hinckley stated that he receives much correspondence in regard to the study courses, and finds that help and advice along these lines is much desired. The department prints 15,000 copies of each study course, and they go to all parts of the United States. They reach mainly small cities and towns and are used chiefly for club work. Owing to the wide variety of people belonging to the League and receiving its literature, it is impossible for each pamphlet to be equally useful or desirable to each member. We do not expect this. We have tried to make the literature sufficiently varied, so that each member will find some one of the leaflets of special value to himself.

Considerable discussion followed as to the character of the courses desired, the Boston Centre reporting a decided preference for the publications of the first year. There followed a significant discussion of the desirability of undertaking the publication of dramas at special prices for League members. This plan met with enthusiastic support and the delegates favored the adoption of it. There was also animated discussion on the subject of loan libraries. The Cen-

tres showed a demand for them, but there was a feeling that possibly the printing of special editions might meet the same needs.

The Chairman said: "The Drama Quarterly is the most representative magazine of its type which is now published. It seems to be the ideal publication for the League to control. It is published regularly and contains in each number a translation of a foreign play which is needed for drama study, publishing also notices of the most recent drama movements in this country and abroad. It attempts to criticise the various books on drama and the various dramas of literary excellence. The undertaking of this publication was a heavy expense for the League. We must have a large increase in subscribers to The Drama within a short time to meet this expense. The price is \$3.00, or \$2.00 per year to League members. We have no thought of making the Quarterly a medium of propaganda for the League, but will reach the public on matters of public concern." A general discussion followed of the possible means of securing the help of the Centres in increasing the number of subscriptions for The Drama.

The Chairman laid special emphasis upon the desirability of forming study and reading circles in each Centre, offering advice and help from the Department in planning outlines of work. Many of the delegates testified to the interest and benefit of such study among their Centre members.

At the close of the conference it was moved, seconded and adopted that the chairmen of the three Departments draw up a set of recommendations as a result of this conference, voicing the general feeling of the members present, to be presented to the regular business session on Saturday for consideration by the delegates.

THURSDAY EVENING.

Address on "The Technique of Modern Drama."

By Clayton Hamilton of New York.

In the course of his remarks Mr. Hamilton said in substance:

"Referring to Alfred Noyes' recent volume of verse, 'Tales of the Mermaid Tavern,' we find that in the Elizabethan Age writers decried the decadence of the drama then just as they do now. While we have no Shakespeares among us, perhaps, yet there are as many good writers now as there were then. Sophocles had three great contemporaries, Moliere two and Shakespeare twelve. We have more. The greatest age of the drama is now. There is no great critic yet; no Bacon,

as there was in Elizabeth's time, to show the change in standards. We cannot judge new plays by old standards. 'Hindle Wakes' is quite different from 'As You Like It,' but that is no reason to call it inferior. Compare Ibsen with Aristophanes' 'The Frogs,' and you will find them quite unlike, yet both great.

"Civilization has advanced faster in the last 100 years than in the preceding twenty centuries. The plays of forty years ago are more different from those of today than they are from those of Aeschylus.

"Previous to the modern era there were two elements in the drama—action and character; now there are three—action, character and setting. Even if the play of today is not better than that of the Greeks or Shakespeare, it is certainly more difficult to write. To give a drama a specific, local coloring is a more intricate task than to portray a general picture of passion that might occur anywhere. The Venus di Milo has no time or place element. The St. Gaudens Lincoln statue in Chicago has; it is definitely connected with a specific occasion: Lincoln has just arisen from a chair to make a certain speech upon a very definite subject at a very definite time and place. In painting, similarly, there is no relation between the background of the Mona Lisa and herself. The background has only a decorative purpose; it is not related specifically to her, nor does it play a part as a detail of narrative, helping us to understand her. The curtains in the Sistine Madonna surely cannot be supposed to represent the furnishings of heaven. They, too, are serving in a very detached way as decorations to the picture. They mean nothing of themselves; they do not in any way help to interpret the main picture.

"So, too, in story-telling. The old stories always began with 'once upon a time.' They invariably had to do with a palace, a hovel, or a wood. It was any time, so long as it was somewhere in the vague past; it was any palace, any hovel, any wood. There was no attempt at particularization. The setting was decorative, not utilitarian; and the settings were all alike. In Kipling's 'An Habitation Enforced,' the setting is so carefully particularized that it plays a more important part than any of the characters. The setting always affects the characters and the action in some way, as Victor Hugo showed long before, and perhaps showed first of all.

"With the progress of inventions from the middle of the Nineteenth century the mechanical handling of setting in the drama was done away with. We must use this new opportunity now; there is no reason for reverting to the old devices and the artificial conventions.

"The drama was an auditory art for 2,000 years. Now it is largely a visual art. Fully three-fourths of 'Oedipus' makes an auditory appeal. 'The Return of Peter Grimm' depends for more than half of its effect upon the visual appeal. A blind man could not understand it, though he could get most of 'Oedipus.' On the other hand, a deaf man could get most of 'Peter Grimm' but would understand only a little of 'Oedipus.'

"A visual imagination is as necessary now for the player as for the painter. An auditory imagination for permanently melodious sounds such as we find in the poetic dramas of Shakespeare is of much less importance today. Our dialogue upon the stage may not be so eloquent as that of Beaumont and Fletcher, but the picture part of the drama is much better. This does not prove either style to be superior, but only different.

"There was a bare platform then, with little scenery and abundant talk. Now the actor must remain constantly within the frame of his picture, which is set back, in the first place, and he must never seem to recognize the audience. He does not see the air—thus. He observes the modesty of nature. He must not revert to the soliloquy and the aside, for these take him out of the picture; and he must never move out of the illusory frame that holds him.

"Shakespeare could write a play more easily than can a playwright today. The audience now simply is permitted to overhear the actors. They never obtrude themselves, they require no formal presentation to the audience. We reveal as much as possible to the eye. Interesting pantomime is the basis of every good modern play. Dialogue is used only to supplement what the eye can see. It is fairly easy for a person to write dialogue; it is hard to imagine what things look like.

"Drama today relies more upon painting than upon literature. But there is no decadence in the poetry of the drama. Poetry is not necessarily verse. Poetry is a mood, not a means of expression; it is a feeling to be expressed, and the medium is not important. Raphael was a poet, though his poetry is expressed to the eye. Maeterlinck is a poet, though his dialogue consists of words of one syllable. Barrie wouldn't publish his plays for the reason that they were not readable plays; they could not be conveyed simply by means of words. 'What Every Woman Knows' is not literature for the first three minutes; it is a picture, but as such it is most effective characterization. He is no less a poet than the writer of blank verse; in fact, he is a greater poet because he chooses a more difficult medium.

"Blank verse is comparatively easy. Most people of culture can write sounding words.; but it is hard to write what people really say. 'Absent thee from felicity awhile' is very beautiful, but it does not convey as much meaning as 'Exactly six minutes (since you made your last remark)' in Pinero's 'The Second Mrs. Tanqueray.' This requires a different kind of imagination. Let us admire both kinds. Roquefort cheese and moonlight are both likable.

"It takes more imagination to appreciate a modern play by reading it than it does to appreciate a Shakespearean play. The stage director of our stage is as important a figure as the author himself. Stage direction will be the chief art of the future."

FRIDAY, APRIL 25, 1913.

MORNING SESSION.

The first formal session of the Convention was opened Friday morning at 9:30 by Mrs. Charles Howard Besly, the President. The general subject for the entire Convention was

Modern Theatre Movements and Tendencies in Drama.

In her address of welcome Mrs. Besly greeted the delegates from all parts of the country, as far east as Boston, south as Louisville, Ky., west as Los Angeles, north as Duluth, Minn., and also North Dakota, emphasizing the fact that the League has become a truly representative body and national power.

The morning session was devoted to the work of the Play-going Committee, the general subject being

The Play and the Audience.

Miss Alice M. Houston, Chairman of the Play-going Committee, presided, reporting on the year's work as follows:

Year's Report of the Playgoing Committee.

Great art can thrive only on great appreciation. We are beginning to demand that our plays be more than mere entertainment. In some quarters there is a clamorous cry for a national drama, and on every side the public is asking for plays of a high order.

As we are the audience that must support these plays, it becomes a vital question whether or not we are ready with an appreciation that will foster artistic drama.

If the Drama League has a mission, it is that its members shall be the organized, enthusiastic, appreciators of dramatic art to the end that the creative spirit of the people may be encouraged.

There seem to be no rules, no data, for determining the theatre pulse of the public. Good plays fail, bad plays succeed. Can we, the Drama League, find the public and form it into a sufficiently unified body to produce upon a paying basis plays that combine entertainment and intellectual enjoyment? Are we, the audience, ready for our share in establishing such plays, if the dramatists may be inspired to write them and the managers to produce them?

We have now been organized for three years. This is the birthday of the Drama League. The bulletin work of this committee is not so old by six months.

If the decision of the Play-going Committee on a play were subject to recall by the members, this would at once create the liveliest controversies, which to be carried on intelligently would necessitate every one seeing a play under discussion. The members would then feel a personal responsibility about every play that receives the League indorsement, as well as some that do not, and it would mean everybody discussing current plays and going to the theatre to see the plays, and to judge them for themselves.

In order to maintain the argument on an art basis, Drama Leaguers would need to study and to know plays as never before. A discussion of the theme and plot would not be sufficient, neither would the morals of the play be the sole subject, but a many sided controversy would result to the end of a wonderfully enlarged knowledge of plays. Might this not become a quick educational way, a method of assuring the best possible audiences of alert playgoers.

Perhaps some plan may be devised by the various Centres for bringing together into one great debating group the members to discuss the plays bulletined and those not bulletined. Nothing could be more helpful to the Committee or more illuminating to those taking part in the discussion.

We would soon have a public thinking seriously about drama and choosing its plays with fine discrimination; and the time would then arrive when no more bulletins, as finger posts guiding to the right play, would need to be sent out.

Every man would be his own critic, but he would have a true basis for his judgment; not just inclination or the sat-

isfying of his desire to escape from the ennui of life. It could not be said then, as now, George Bernard Shaw is quoted as saying that "The theatre in England has no chief object, except to serve as a refuge from the dullness of evenings at home."

As we are seeking to establish the guarantee audience for the night-stand Centres, why not do the same in effect for the metropolitan Centres and pledge as large a number as possible of our present and future membership to support, by attendance upon, at least ten of the bulletined plays a season. This is not a new idea in the League, as it has been advocated more than once, and has been thought that Drama League members should feel their responsibility to this extent, and that membership should carry with it a definite pledge to buy tickets for a certain number of plays recommended. If the members have not had a feeling of their responsibility in carrying out the purposes of the organization, this is certainly a practical and perfectly feasible step, one that insures a definite result and one that every loyal and earnest member should be willing to take. A canvass by post card could easily be made in the various cities. It need not be made a hard and fast condition of membership, but an optional matter with a strong suggestion of its obligation.

The attendance should be preferably during the first ten days of the engagement, and in case of an engagement limited to two weeks, should be in the first week. This pledge would probably about double its own number, as almost no one attends the theatre alone. Theatre-going is essentially social in its nature, so the pledge of one would in most cases mean a sale of two tickets, and then the far wider publicity given the play through its free discussion would undoubtedly mean the number pledged doubling itself, first in escorts, then once more through interest aroused by discussion.

In a recent magazine article the practice of entertaining at theatre parties was given as a reason why serious plays are not more popular. It is no doubt true that in arranging for a dinner followed by a theatre attendance, a play of less serious import would be chosen—the light comedy, farce or burlesque, yet this is not a sufficient cause, only a possible contributing one to the unsatisfactory support of serious drama.

The League through this Committee has consistently sought to encourage clubs and individuals to make up theatre parties in support of good plays, believing that the intellectual stimulus of group attendance and discussion is not only mutually enjoyable, but also that a party of intelligently interested

people in the theatre helps to tone up the entire audience to appreciation of the play and communicates its inspirational effect to the actors. This new kind of theatre party that we have sought to encourage would not arrive late, all in a flutter and with buzz of conversation, but would arrive in time to see the curtain go up, in order to start with the play; would remain quietly seated until the curtain falls upon the last act and would not rush away to tea after the matinee or to supper after the evening performance to talk trivialities and forget all about the play, but to discuss it. This theatre party would go to the theatre to see the play, would be interested in it, would help to direct the appreciation of the audience, would quiet the inopportune laugh, would lead in applause when applause is due, would not applaud the scenery, would by its sane and thoughtful attitude help the play toward success.

While we are organized to get practical results and are always working toward securing adequate support for artistic plays—plays that deserve long life and success, perhaps we are expecting these tangible results too soon and should be satisfied if we have stimulated interest in good drama, and made people think and talk about the relative value of current plays. At least this is something to have caused the public generally to take thought before purchasing its theatre tickets.

By endowing the worthy plays with long life and prosperity, the dramatist is encouraged to do better and more painstaking work, to write plays that are sincere, not pieced out with theatrical tricks and stage business, that are vital and unafraid of truth.

In its efforts to help to remedy the deplorable condition in the one-night stand towns, the League work has been slow and experimental. The plan is to secure a nucleus of interested people who will in turn secure a League membership to agitate for better plays and to canvass the town for a list of subscribers who shall act as guarantors for a given number each season of approved plays presented by companies of actors of fair if not of great ability. The production, as a whole, should have enough artistic merit to warrant this effort in its behalf. Many communities are eager and enthusiastic about trying this plan, but thus far there have been difficulties chiefly on the managerial side—the seeming impossibility of booking far ahead on account of sudden and frequent changes, the uncertainty of getting the right plays and lack of assurance of a good company.

However, the League is persevering and all of the large producing firms and booking agents of New York have been

interviewed and have promised co-operation in the scheme. It now remains for us to secure a chain of towns, geographically located, for practical and inexpensive railroading so that the inducement to managers shall be too alluring for them to resist as a thoroughly commercial proposition. The promise of this field, which will be the main activity of the National Play-going Committee, is great; its fulfillment lies in the immediate future.

Bulletin work has been done the past year in the five producing Centres—Boston, Brooklyn, covering the plays of New York, Chicago, Philadelphia and Washington. A comparison of the number of plays bulletined, their partial conformity and non-conformity illustrates the practical obstacles, the impossibility of a uniform standard for the judging of plays. Boston has bulletined thirteen plays, Brooklyn thirty-four, Philadelphia twenty-three, or 68 per cent of all the plays seen by their Committee, Washington eleven, and Chicago eighteen.

In Chicago forty-four plays have been officially seen, or a per cent of forty and seven-tenths of the plays attended have been bulletined.

In the plays produced, the seasons in the different cities do not entirely agree. Thus, Boston has just had this year "Disraeli," a play of two seasons ago in Chicago. "Kindling," a play of a year ago in Chicago, has but recently been seen in Philadelphia, and several very successful plays have remained in New York all season, and will not be seen here until next autumn. This divergence makes generalizations impossible. It would be too involved for the purposes of this report to attempt to indicate just how far the different communities vary concerning given plays or to make deductions concerning the divergent ideas of a basis for recommending plays. The fundamental requirements should be as uniform as possible. Communities differ, committees change, and human nature must be taken into account, so we cannot expect complete agreement.

This statement of the purpose of the bulletin has been most carefully prepared and is perhaps the best and most complete setting forth in brief form of the purpose underlying the bulletining of plays.

1. The work of the Play-going Committee is selective. It passes over, without notice, the play that is cheap, false or objectionable.

2. The Play-going Committee is not under compulsion to make, at any cost, an interesting and amusing "story" out of its notice of a play.

3. The bulletin of the Play-going Committee is not an

individual opinion, but a consensus of varied opinions, furnished by the scholar, the business man, the structure expert and the mere lover of the theatre. Such a summing up the reader of the daily paper can never get, even if he takes pains (which he seldom does) to read all the papers at once. Dramatic reviewers are all alike professional critics, working under the same more or less restricted conditions.

4. The one-night stands are in special need of the League Bulletins, for they have not even the help that comes from reading the daily papers. All their advance information comes from press agents and publicity promoters. The criticism in their local papers must, of necessity, appear after the performance, when the company has gone and the playgoer's money has gone, and neither praise nor blame can do any good.

5. The bulletins have a distinct and most practical educational value. They make connection with the work of the Educational Committee in spreading widely that sane and sound professional knowledge of play structure which should be common property everywhere, as it is in France. It is a mistaken notion that to be receptive and appreciative before a great play is the exclusive privilege of the student of dramaturgics, or the professional critic, or the man of letters. The principles of play structure are based on common sense and human nature. The drama is the most democratic and whole-souled of all the arts. The secrets of its power are not locked away from any one. The bulletins are not written for the scholarly few nor for any highly cultivated "set." They are for the public in general, precisely as the newspapers are, but with a different motive and intent.

6. Plays suitable for children and young people are always indicated.

As the strength of the movement depends so largely upon a clear understanding of what we are trying to do and upon united action in carrying out this purpose, it is important for the growth of the work that every effort be made to find the right method and to correlate the plans for achieving results.

The national attitude in regard to amateur productions is that the attention of the various Play-going Committees is too fully occupied with the professional stage to turn aside and issue bulletins upon amateur performances. When the plays are of high order and the production and the work of the actors are of exceptional artistic merit, amateur and semi-professional work may be recognized by an announcement, but not by the usual bulletin notice issued for professional performances.

The question of the wisdom of sending out bulletins based upon information gathered from varied and outside sources in advance of the resident committee seeing the play is still under discussion. Certainly when changes of cast have occurred this should not be done, for the acting may alter the values of the play. The argument for this policy is that in the places where the play remains but one week, the bulletin cannot help the play for more than half the time. How much the acting should be considered in deciding whether or not to bulletin a play is a discussion that each play is apt to precipitate.

Besides the exchange of bulletins between the producing Centres and the courtesy of complimentary bulletins sent by all producing Centres to the chairmen of Committees on Plays in the non-producing Centres, an exchange of negative reports on all plays attended and not bulletined has been established between the chairmen of Committees in the five bulletining Centres. This is helpful as it enables each Committee to know the reasons why the other Committees have decided against a given play and furnishes a clearer understanding of the manner of judging plays in the different communities. In time it may even unify the work of the various committees and assure the same conclusions about plays.

The National and Chicago local work until now have been held together in one organization. Therefore, the present Committee has carried on the activities of both, doing the bulletin work for Chicago, and at the same time doing the National work in the field.

Hence, this report of necessity covers both National and local issues.

As the local Committee, 95,445 bulletins have been distributed and as the National, 6,300 reprints of bulletins have been sent to Centres to be mailed out in support of plays.

The National has issued two pamphlets on "The Stage and Democracy" and "Formula of American Drama" to the number of 10,000 of each, also 1,000 booklets of the collected bulletins of last season.

In future the National Committee will act as a clearing house of information about current plays. It will collect facts from all sources about plays and disseminate them to all Centres. Complete files of all bulletins issued in the various Centres will be kept by the National Committee. Its duty will be to arrange with producing managers to send approved plays on a tour of towns where there are League members and sufficient interest. This Committee will by correspondence keep in touch as an advisory body with the Committees in both producing and non-producing Centres. On the other

hand, it will cease to bulletin plays; this part of its present work will be passed over to the newly formed Chicago Centre, which will have its own Play-going Committee in future, which will do the Chicago bulletin work.

In reviewing the year of this Committee too much emphasis cannot be put upon the furthering of all plans that will more effectively accomplish the purposes for which we are organized. If old methods have failed, new ones should be devised and substituted. Understanding of our common purpose and co-operation in accomplishing it will be the foundation of our success for the future. If we find recreation in the theatre, if we are interested in the art of drama, if it means to us what the other arts mean, then we should be active in this Drama League movement; and as Chairman of the Play-going Committee, the support by theatre attendance upon all good drama is urged as a fundamental obligation.

Mr. Barrett Clark, who has spent a season in practical experience in support of Mrs. Fiske in "The High Road," was introduced to speak on

What Some Actors, Authors and Managers Think of the Drama League.

In his very entertaining anecdotes he emphasized the fact that one of the truest tests of the importance of the League movement is the fact that it is considered worth fighting. As an instance of this, he spoke of the dramatist who resented the action of the League in not bulletining his play, and so wrote a one-act play in ridicule of the League and dedicated it to the organization. Mr. Clark has had many amusing experiences in regard to the Drama League, and told of being stopped in Terre Haute, Ind., as he was about to enter the theatre, by a woman who asked him if the play had been bulletined, as she declined to enter until she found it had been bulletined. At another town he read on a moving picture advertisement: The Drama League Offers Nat Goodwin and Company; and on the film itself at the close of the reel was a comment in reference to the Drama League. Mr. Clark said that among the professional people the high grade actors and actresses all know of the League and its work and are much interested in it. It is significant to note that it is usually only the third or fourth class actors who have not heard of the movement.

On his trip abroad last summer Mr. Clark met with much interest in the League idea. Ashley Dukes, the English critic, was especially interested and desired full information. The playwright, S. M. Fox, of London, as well as Brioux, the French dramatist, was eager for information, and keen in

appreciation. Mrs. Fiske wrote Mr. Clark an unsolicited letter in which she says: "This movement of the Drama League of America is splendidly sensible and helpful. It does not seek to uplift the stage or do any other absurd and unnecessary thing. Its aim, so far as I understand it, is simply to encourage and support the best in plays and in acting; and it is going about its business in the most direct and sensible way."

Miss Elizabeth R. Hunt, author of "The Play of Today," gave an instructive address on

Theme and Thesis.

In one of Mr. Wells' novels, a young wife, finding too abundant leisure on her hands, takes up "a movement." The movement did not happen to be the amelioration of the drama. Indeed, it is of no consequence what it was, but it was organized, of course, and it held meetings; and one day when the local branch met at this Mrs. Trafford's house, Mr. Trafford chanced to come home in time to hear some of the speeches. Now, Trafford was a scientist, who often expressed himself with more energy than elegance. His first remark after the meeting dispersed was, "What a flood of rubbish! It's a good cause and you've really got it, but those speeches were a flood of rubbish."

Mrs. Trafford: "Discussions like this clear up our minds."

Trafford: "It wasn't discussion. Chatter of that sort isn't even the beginning of discussion; it's the end. It's the death-rattle. Nobody was meeting the thoughts of any one else. Before you know it, you'll find your mind liquefy and slop about."

During the last year I have heard many such discussions about plays; not official discussions, but of the more casual sort; and, furthermore, I have been in them myself. So lately I have been taking myself in hand. It is very bad in any discussion not to meet the thoughts of others. It is the death of true disputation; and often it comes about because we do not at the outset agree on terms. It is always difficult to fix terms in aesthetics, but it is possible. It is merely a matter of time and pains. So in the few moments that I have this morning I am going to speak on three terms that are frequently misused in dramatic criticism—theme, plot and moral.

Let us begin with the most obligatory, the plot. All plays have plots. Making due allowance for the fact that new plays have their own kind of plot, with less intricate complications than the old ones, we must all agree that in any and all plays something of a plot is discernible.

The first reason why our discussions are apt to be a flood of rubbish is because we confuse plot and theme, so that when we suppose ourselves to be talking about theme, we are in reality talking about plot. That was the complaint Mr. Arnold Daly made in speaking of dramatic critics at a recent League meeting. He declared that there was not a critic in the country who knew the difference between plot and theme; a characteristically immoderate statement. But it certainly is true that unprofessional critics, when they begin upon theme, are apt to switch off to consideration of plot; and for a very obvious reason. Because it is so much easier to tell a story than to put an abstraction into words. The theme of a play is always an abstraction, aloof from people and places and deeds. The plot of a play is concrete, a story; and anybody can tell a story. That is rather a primitive faculty. So when we begin to discuss theme we decline upon plot, and hence confusion and mental liquefaction. What is the plot of Hamlet? That is easy. It involves a ghost, and a little play at court, and a duel with the buttons off the foils. What is the theme of Hamlet? That is not easy; it is the cause of all the woe; it is the reason why the poor dear old play is nearly smothered and buried under such loads of comment.

The second cause of what Trafford would call a flood of rubbish in debate about plays is that we confuse the theme of the play with its moral—if it has one. And this confusion comes about for something of the same reason—because it is so much easier to be voluble about the moral of a play than to get adequate expression for its theme or motive. It is easy to be sternly moral in discussion. When it comes to morals in life, in action, that is another matter altogether. In talking, it is far easier to use our sense of moral rectitude than to use our heads.

Probably there is not a play in all the world in which it is not easy to discover a moral—or an immoral. What is the moral of Hamlet? It is easy to think of many of them right away. Hamlet teaches how dreadful it is for a queen to fall in love with the king's brother, and then, when the king is taking a harmless, necessary after-dinner nap, how reprehensible it is for the brother to pour poison into the porches of his ears—the king's ears—so that he (the brother) can marry the queen. And when it comes to the immorals of the play, it is easy to get quite excited. Ought young people ever to be allowed to see Hamlet without a chaperon? A young girl, especially, might get very injurious ideas, so that sometime after she was married, and her husband was sleeping in his orchard, she might go to the family medicine

chest and get some Pond's extract or Jamaica ginger and pour it into the porches of his ears.

The moral of a play, then, like the plot, is easy to put into words. The theme or motive makes us think harder than either; and it is inconvenient to think.

Then there is another reason why, when we suppose ourselves to be discussing theme, we so often do not touch it at all. In anything like study of a play, its theme is always the last thing to be reached, detached and put into words; not first, nor second, nor next to last, but absolutely last of all. The theme is the final end and goal of all our discussion; and we are not always willing to wait patiently till we are ready, till we have passed step by step through the necessary preliminaries, before we try to formulate the theme.

Seeing the play, to my mind, is the first preliminary. Seeing a play is not the simple matter it sounds, but I must dismiss it with few words. Let me say, however, don't fight the illusion—come under the magic if you can. Get the "feel" of life in the theatre—give the play its chance. Then read it, if possible, and in the light of the stage presentation consider, at whatever length seems good to you, all that comes under the head of forces of expression. There are many of these, but I must pass them without specifying. I am merely trying to make the point that after all these difficult and lengthy preliminaries, then, and not till then, may we approach the question of theme intelligently.

But there is still another complication. All great themes come from life—from the heart of life that beats about us; and we don't like life in its verity on the stage. We are cowards, every one. What we like to see on the stage is life rearranged, recolored a little, touched up here and there to look very light in some spots and very black in others. Consciously or subconsciously we prefer an expurgated edition of real life, suitable for immature minded people, however old they may be, and appropriate for the pink-tea variety of women and men. And when some new phase of life, or life under the domination of some new idea is set upon the stage, we are terribly afraid of that. To most of us a new idea is as alarming as a malignant germ. Because it might make us think, and that's uncomfortable and inconvenient. Our opinions being done up in compact little bundles, and tied with neat bow-knots, we object to disturbing them. It makes trouble.

The greatest thing a play can do is to draw from life a vital theme, to depend this theme upon the strong framework of a fundamentally dramatic plot, and by superhuman effort of skill return the theme whence it came, to the peo-

ple, to the public; give it back in a recognizable form to the audience, there to be accepted on its merits as a representation of life. And the profoundest feeling the spectator in the theatre can know is the strange, the marvelous, the all too infrequent sensation of recognition—the recognition that there before him on the stage is not the shadow of life, not an irradiated dream of life, but life in its verity in the difficult terms of the theatre. Why can we not be satisfied with that? Why do we not dare to say, That is enough? Why must we perpetually sit in judgment and point a moral? Are our judgments always so well worth? Do we not often find, in the theatre and out of it, that life over-sizes us completely?

The real question before us, then, is not whether such and such a play, granted its theme, is moral or immoral; but whether, the theme being granted to the stage, the play handles it honestly and dramatically.

However, it is true that, in the matter of granting the theme, there is another question, complicated and subtle, which has been the subject of long speculation. That is, How much of life should pass into art, dramatic or otherwise? It is not all granted. What, then, should determine? The final answer to that question will probably never be forthcoming.

To show how our attitude toward the question has changed in the last twenty years, let me recall a famous dictum put forth in 1883 by the late Clement Scott, who was for many years dramatic critic on the London *Telegraph*. The cause of the war then waging was the premiere, in May of the same year, of Pinero's "Second Mrs. Tanqueray." The conflict, pro and con, was at first general, and then seemed to come to a focus between Mr. Scott and William Archer. And this was Mr. Scott's ultimatum:

"I say that the rule I have followed for twenty years, for my own sure guidance, has been invariably this, that everything may be discussed in public on the stage that is discussed at every liberal dinner table in refined and polite society. Society has certain rules, and the stage cannot do better than to follow these rules."

In the same article Mr. Scott declares, "When it is proved to me that the public voice indorses the new drama (he means Pinero's plays in general), I shall lay down my arms and quit the field."

Mr. Archer, who was at that time getting out his complete English translation of Ibsen, and who was heart and soul for the new drama, writing in the *Pall Mall Gazette* of the same month, hopes that Mr. Scott will not solemnly break

his pen and throw its fragments across the track of progress, because the mundane movement might continue just the same, and theatrical life would be so much duller and less interesting without Mr. Scott's muttered anathemas. He entreats Mr. Scott to reconsider his melancholy resolution. "If he does not," Mr. Archer says, "we must take up arms against this contagion which has reached our shores, we must put our foot down on the miasma, we must wipe out the bacillus, we must nip the disease in the bud. It has ever been the glory of the British drama," Mr. Archer goes on to quote "to shrink from the consideration of all topics save such as can be discussed at the domestic dinner table after the children have come down to dessert."

Altogether, Mr. Archer was very funny, for a Scotchman.

The question of what themes we shall grant the play comes up perpetually, cannot be settled for all time, nor can any generation decide it for the next.

In appreciating any play, then, having granted the theme, estimate the play according to its success in treating the theme in terms of the theater; don't insist on a lesson or a moral teaching or a message, because perhaps there isn't any; and above all things, if there is a moral, don't call the moral the theme.

Often the theme is greater, more substantive, more fundamental than any moral that can be pointed out on the stage, any creed that can be formulated in the speeches of a play, any proposition the play can be made to prove, or any doctrines it can be forced to preach. Life does not easily pass into art. If we come upon any measure of life in the brief two hours' traffic of the stage, let us be satisfied to observe and strive to understand. Often, if we can completely compass the theme, the moral may safely be left to take care of itself.

In introducing the next speaker, Mr. J. E. Williams, of Streator, Ill., Miss Houston emphasized the fact that the big work of the future for the National body would be in the One-Night Stands, and since one of our Directors is an expert on that subject we always expect to hear from him with regard to League effort along these lines. In the course of his very inspiring address Mr. Williams said:

The Drama League is not a freak, or a fad, but one of the many movements which are the National products of the century in which we live. Like the woman movement, the labor movement, the movement to express democracy through political instruments, the Drama League is here to express the creative aspiration of our century. It recog-

nizes the fact that we create what we buy, that the consumer is the director and dictator of all production. What the Consumers' League and the Union Label League do in other departments the Drama League proposes to do in the matter of playgoing. It aims to educate its members to a sense of responsibility in their purchase of theatre tickets. It wants them to apply intelligent choice, rational selection, where they formerly were the victims of whim, caprice, or the rash indulgence of the moment. And by making this a collective choice, an organized movement to choose the best from among the offerings presented, they expect it to have an effect on the character and quality of plays produced.

Not only the drama, but the theatre is in need of its help. In the city theatres the up-stairs is empty; the high priced seats are the only ones sold. Notwithstanding this, theatres are multiplying, and successful plays are proportionately diminishing. As a consequence there are "dark" weeks in the bookings of the best theatres. In the "night stands" it is even worse. Only attractions charging \$1.50 and \$2.00 scales are patronized, and not enough of these can be had to pay overhead and other fixed expenses. Even if they were to be had in abundance, it is doubtful if there are enough well-to-do theatre patrons in the night stands to make the theatre pay at these prices. The average citizen will not long pay a day's wages for one evening's amusement for himself and wife.

The remedy proposed by the League is to "lyceumize the theatre"; that is, to apply lyceum methods in the securing of guaranteed audiences. Let the League Centre determine the number of attractions a town should have, then exercise intelligent selection in securing and placing these, and guarantee a sufficient business to warrant the attraction in playing the town without loss.

Mr. Clayton Hamilton, the well known critic and lecturer, was introduced to speak on

Stagecraft, the Old and the New.

Mr. Hamilton made plain the fact that within the last thirty years a new factor had appeared in dramatic production,—the stage director, who superintends the acting and setting of the plays. Great authors and great actors have never been co-incident in dramatic history. No great actor played Shakespeare's plays during his life; Garrick was the greatest actor of his day, yet he played in no great plays; Sir Henry Irving did a great deal for the theatre, but not for the drama, as he never welcomed a new author, even refusing to play H. A. Jones's great play, "Michael and His Lost

Angel"; Richard Mansfield also was jealous of the author. Formerly, it used to be the author first and then the actor, now, however, the personality of the author disappears or is diminished by the personality of the stage director.

Now a play is made up of many factors, which condition tends to complexity, but one person only is in control. Previous to thirty years ago no stage director was necessary, but now the visual effect of realism is considered necessary, and the most important feature of a production. Of course the ideal condition is obtained when an author is his own producer. The stage director is like the leader of an orchestra—he can make or mar the finest music; he might well be compared to the manager of a baseball team. Sir Henry Irving was both actor and stage director; Augustus Thomas is author and stage director; Moliere performed all three parts—author, actor and stage director. Under such conditions the work is bound to be harmonious. But when the author is not able to be his own stage director he must collaborate and frequently the credit for the success of a play is given to the wrong person. Often it is not so much that the play is good, but that it is so well produced. David Belasco, of course, is the most prominent of our present stage directors. There are, however, some defects in the Belasco method, for Mr. Belasco is incapable of subordinating his own personality. He over emphasizes the importance of realism, using scenery to reproduce exactly, instead of to suggest. This is often disconcerting and hampering to the audience, whose attention is distracted by the realism of the scenery. Belasco leaves nothing to the imagination; it is a triumph of dexterity. This is bad art, as the purpose of scenery and setting should be to start one thinking, not to hamper with embarrassing details. Good exponents of this modern tendency to use scenery to suggest and not to reproduce are Gordon Craig and Max Reinhardt, who have proved more than once how much can be done with very little reality and much imagination.

Stage-lighting plays a wonderful part in this producing of results by imagination. The Irish players make excellent use of this art in several of their plays—notably the "Rising of the Moon" and "The Birthright"—where almost the entire stage effect is created by lighting. Realism is very expensive and not nearly so valuable as suggestion; we should aim to encourage imagination in the producing of the future.

Mr. Hamilton's suggestive talk opened the way for animated open discussion on

The Public's Relation to the Theatre.

at the close of which the Playgoing Committee presented its

chairman, Miss Houston, with a silver mounted album to hold her file of past bulletins, enclosing autograph testimony from each of the members of the Committee of their appreciation of the unusual tact and skill, judgment and patience, ability and devotion, shown by her during her three years' service. This marked the close of the actual national bulletin work, which would henceforth be done by the Chicago Centre.

At the close of the session a buffet luncheon was served to all in attendance.

AFTERNOON SESSION.

The afternoon session on Friday opened at 2:00 o'clock with a large audience. The general subject for the session was

The League as a National Power.

Mrs. Besly turned the meeting over to Mrs. A. Starr Best, chairman of the Department in whose interest the session was held. In her annual report Mrs. Best gave

The Response From the Field: The Report of the Publicity and Organization Department.

The study of the field in the work of the year shows intensification rather than extension. Yet we have found also that the interest ever widens while it deepens. From every State, and almost every week, comes the request to organize Centres. Most of these openings amount to nothing because we are not able to send out into the field assistance for communities desiring to start the work. It is all so new, and in a way so broad and so intangible, that it is almost impossible for a community to organize the work on a permanent, worthwhile basis without some help from headquarters. More than one opening has been lost because we were not able to send out some one to advise and suggest the best way to organize.

In spite of this handicap—the lack of funds to meet the expenses of the trip and the lack of leisure to undertake it, our membership has extended by one means and another until it now touches every State in the Union and we can say that we have members in all of the forty-eight States. Moreover, the year has seen great increase of interest in Canada. Definite concerted activity has sprung up in Calgary, Toronto, Ottawa, Montreal; each of these cities is agitating an organization crusade. Within the last month word has come from England that the League idea has spread across the water, and that the Drama League of England based on the Drama League of America has been launched. With a chain of interest circling Canada, the United States and England, the outlook is bright for strong,

purposeful work next year—work which will show results if it is maintained on a broad National basis.

But the watch cry for next year must be united, earnest effort as a co-operative band of many thousands circling the English speaking world.

On the intensive side we have been able to devote special attention to thirteen new cities, in each of which definite organization has been accomplished. The work in these cities varies very greatly according to the age of the Centre and the character of the town. Washington has done much active drama study and energetic play support with marked results; Detroit has shown remarkably rapid growth in members and many brilliant meetings. Ann Arbor, San Francisco, Raleigh and Athens reflect the academic atmosphere, and will be characterized by their drama study and junior work. Milwaukee, Los Angeles, Bridgeport, are interested in the circuit and the bringing of special plays to the town; Raleigh, Athens and Bridgeport are already engaged in securing a subscription list for five bulletined plays next season;; Atlanta, although only a week organized, is keenly excited over plans for a Shakespeare Festival next Spring. They also have a splendid plan carefully outlined to start a training Centre for Junior League leaders under the direction of a strong group of Emerson College graduates who will help direct the starting of numerous Junior circles in the settlements and schools of Atlanta.

The greatest gain of the year has been the establishing of a League Centre in New York. This will be of tremendous value to the Night-Stand work, and will enable us to keep in close touch with producers and with plays going on the road. The real cause for encouragement, however, is in the fact that the starting of the New York work was not a forced issue but was the result of the co-operative action of several groups already working along similar lines. The McDowell Club, which antedated the League in one branch of our work—the bulletin idea—combined with the Brooklyn Centre and the Cosmopolitan Club as well as the several other bodies interested in drama, to form the New York Centre. The new group has the hearty support and assistance of prominent societies, such as the Dramatist Club, National Art Society, Ethical Culture Society and many other serious bodies, to enable it to accomplish valuable service. It will be a very difficult matter to work up a large membership in New York, but the group working are experienced, eager and purposeful, and are sure of distinct results. The establishment of the New York Centre shows more clearly than has any other city the power of united effort, as over 30 separate societies took

part in its organization, and the leaders of the movement there are all workers who are known for earnest, effective effort. The National organization owes much to the Drama section of the McDowell Club, to the Brooklyn Centre of The Drama League, and to Miss Grace Griswold for unselfish preliminary work which made the New York Centre possible.

During the last month the Chicago members of the League have been organized into the Chicago Centre, and will henceforth bear the same relationship to the National organization that the other Centres do, having charge of its own local work, and issuing its own bulletins.

The older Centres which have been established longer have all shown decided gain and have much of interest to report. A study of the charts will show what has been done in these. As to the further work afield: In New Haven, Sioux City, Moline, Rome, Buffalo, Troy, Jackson, Easton, Seattle, Portland, Oklahoma City, Topeka, Portland, Me., St. Louis, Indianapolis, Cincinnati, Green Bay, are interested groups, eager for organization, asking for help and definite plans to start a formal Centre in each. Hundreds of these cities are ready for opening up if we had the machinery to develop them. The great need of the coming year is for equipment to answer the calls for help that come from the field—to be able to send to the cities that ask for it, some experienced worker who can inspire, lead and direct the formation of definite League activities. It is not a question of exploiting the field or of wide propaganda—the cry for the coming year is for greater intensification of effort, and for a well equipped organization department which shall have a salaried, capable worker, and funds to send such a worker to any locality interested and ready to take up the work. With this equipment we can easily prepare during the year a number of cities to do active League work next year, we can strengthen and intensify the activities of already existing Centres; it is the only way by which we can make the work of the country, as a whole, a permanent, powerful force. For we must always bear in mind that it is only as a National movement touching all sides of the country, uniting hundreds of thousands of individual workers, and re-inforced by hundreds of active working Centres, that the full force of the League idea can be made to bear weight on the producers of the country.

Following the report of the general chairman, the sub-departments of the Publicity Committee were represented by their chairmen. As Mrs. G. K. Haviland, chairman of the Chautauqua Department, had left town, Mrs. Best reported

for that Department to the effect that letters had been sent to all Chautauquas last year asking for time at some session of their program. As a result of this appeal many interested leaders had been found who had presented the work at various Chautauquas. The best results were obtained as usual at the New York Chautauqua, where Professor Clark gave the League talk. It is impossible to give any exact report of the results of the Chautauqua work, but wide publicity must have been achieved, as nearly 6,000 leaflets or membership slips in all were distributed at the different Chautauquas during the season, and many new friends were made for the League among the speakers. In many communities League members in the town where the Chautauqua was held, helped in this work.

Magazine Department.

Mrs. Frank Lloyd Wright, chairman, reported from various sources, quotations of what different magazines had said of the League.

Brander Matthews says in April Munsey's: "It cannot be said too often that the fate of the Drama is always in the hands of the playgoers. The Author is conditioned by his audience and he can advance only as he is supported by the spectators. For three years we have had this National body, The Drama League, gathering to itself all those interested in what is being done for the stage and its productions. No matter how small or how large the community may be, the dramatic problem is with them in some form, from the nickel show, moving picture, one-night stand, to the more or less continuous engagements of our large cities. It is a movement which touches rich and poor, educated and uneducated, young and old, everywhere.

The newspapers, the general purveyors of the world's movements, until recently have been the only widespread means of communicating the news of the theatre and its doings, and in many cases the dramatic critics, so-called, have found it easier and wiser to say pleasant things than even to say "nothing."

The "Insurgent public," as Walter Eaton calls us, have demanded more and more a share in what the theatres have to offer us. Quoting from the American Magazine from an article written by Mr. Eaton: "These Leagues, whether consciously or not, are a protest against American newspaper information about the theatre—as everybody realizes, apparently, except the newspaper writers and editors. And they are, quite consciously, a protest against the narrow scope of the present commercial playhouse. They seek to enlarge that scope by organizing audiences for a better grade of plays,

and thus making it profitable for commercial managers to offer such plays. Now, no doubt a great many fine plays, if rightly presented, would succeed financially, though the commercial managers are afraid to try them. But there is even less doubt that a great many more would not succeed except with special audiences, especially gathered with a purpose. Goldoni or Moliere in English, we are certain, would not draw a \$200 house in Scranton, Pa., or Lowell, Mass. It would be highly desirable if the people of Scranton and Lowell could have the chance to see Goldoni and Moliere, but the plain truth is, no commercial manager could give it to them and remain solvent. Perhaps, after The Drama Leagues have established flourishing branches in these cities, he can. That is a distant ideal The Drama Leagues are working for."

In Munsey's Magazine, Matthew White, Jr., has, each month in his department, "The Stage," been reviewing the progress of the Drama League through the country. The March number publishes the work of the new and old Centres as well as the original organization and its progress in bulletining plays. He calls them critics that "never roast." Extracts from the bulletins issued by the Brooklyn and Philadelphia Centres, as well as a notice of this Convention are given in the April number of Munsey's by Mr. White. "Boosting Without Knocking" is one of the expressions used in the magazine. "The Drama League was not founded. Like Topsy, it just grew. It came from within, from a genuine desire of the club women of America to learn more about the art of the theatre and to encourage the presentation of better plays on the actual stage. In contrast, the new theatre was superimposed upon the public from the outside and failed to fulfill its mission." It is now most common to find in almost any article on the subject of the Drama, Dramatic Criticism, or the Theatre, in the magazine world an allusion to the work of The Drama League of America or of one of its local Centres. We are now as much a part of the playhouse as the play.

"The Drama's laws the Drama's patrons give

And we who live to please, must please to live."

So says the producer as well as the actor.

The League is no longer the solicitor. The Editor and the magazine writer are fully alive to its place in the attitude of the public toward the stage. If women make up a large part of the audiences of our theatres it is most fitting that this growing movement should have been founded and developed largely, by women, and through their intelligent educational work prepare the audiences of the future which

promise to demand only the best. The dramatic departments in our magazines are conducted by men who have shown their appreciation by giving space to the discussion of The Drama League, its methods and its results up to date. They are watching the work with much interest and realize that their readers are as eager monthly and weekly to read whatever they will publish for them in this popular form.

State Federations.

Mrs. George B. Carpenter, chairman of this Department, gave the following report:

As the annual meetings of State Federations of Women's Clubs take place in the Autumn or Spring of the year, according to location, your Committee on Publicity in Federations begs to report the following as the result of its efforts to obtain time and place upon the programs of these organizations during the season of 1912-13.

Early in May of 1912 forty letters were written to as many Federations, to which only nine replies were received, as follows: Idaho, Maine, Illinois, Utah, West Virginia, Wisconsin, Arkansas, Mississippi—and although North Carolina, West Virginia and Arkansas were ready to grant time, they had to be given up on account of the inability of either the Federation or the Drama League to bear the very considerable traveling expense of any available speaker.

At Aurora, Illinois; Boise, Idaho; Bath, Maine; Ogden, Utah; Janesville, Wisconsin, the League was represented by fine speakers.

Early in the Spring—1913, letters were again written to fourteen of the Spring Federations, which resulted in our Speakers appearing on the following programs: Springfield, Missouri; Memphis, Tennessee; Dover, Delaware, and the Mothers' Congress and Parent and Teachers' Association in Boston, Mass.

The above makes a total of nine Federations actually addressed, although twelve acceded to the request for time.

This work requires a surprising amount of correspondence, extending sometimes over months. While the results are not always immediately apparent, the presentation by the speaker, followed always by conference and the distribution of printed matter, usually brings a number of memberships, creates interest, and often leads to the forming of new centres.

Press Clipping Committee.

Under the direction of Mrs. G. K. Haviland, chairman, the Clipping Department has prepared three very interesting albums which were on exhibition for the use of the delegates, of special interest being the books containing accounts of the

Festival and of the Junior work. Many very interesting and frequently amusing articles are to be found in these collections, and League workers will find it profitable as well as entertaining to look over these clippings.

Press Committee.

Under the direction of Mrs. J. N. Redfern, articles on League work and notices of meetings have been sent to the leading newspapers during the year, and the press has been kept informed of every matter of League activity.

The chair called the special attention of the Convention to the elaborate charts prepared by the Organization Department showing statistics in regard to the Centres and the work that they are doing. Brief reports were then given from the various Centres by delegates representing them: Mrs. Ladd, Ann Arbor; Mr. H. J. Savage, Boston; Miss G. D. Clarke, Bridgeport; Miss Clara Dyar, Detroit; Duluth, Mrs. Henry Holden; Mrs. Worthington, Jacksonville; Mrs. Oliver Blythe, Kansas City; Mrs. Wilkes, Los Angeles; Miss Finch, Louisville; Mrs. Louis Mayer, Milwaukee; Mr. Roland Holt, New York; Mrs. Gardner, Washington.

REPORT OF CENTRES

Producing	Date Organized	Membership			Plays Visited by Committee	Plays Bulletin'd	Junior Circles and Plays Given by Them		Study Circles	Meetings
		Supporting	Individual	Cubs			Number of Circles	Plays Given		
Boston -----	March, 1911 --	44	2323	3	30	14	---	---	Drama Study Committee gives advice to amateurs producing plays. Over 50 such requests answered.	1. Annual Meeting. 2. George Arliss—"Art of Acting." 3. Percy Mackaye—"The People's Leisure and the Civic Theatre." 4. Miss Molly Pearson—"The Scotch Drama," and Walter P. Eaton—"Some Experiments with the Repertory Theatre." 5. Maurice Brown—"Work of the Little Theatre of Chicago." 6. Dr. Edmund von Mach—"Hauptmann and His Recent Plays." 7. Otis Skinner—"Reminiscences."
Brooklyn -----	March, 1912.--	16	248	3	47	31	---	---	Six meetings with the following speakers: Mr. Charles Rann Kennedy, Miss Edith Wynne Mathison, Mr. Otis Skinner, Mr. Henry White Callahan, Mr. Cosmo Hamilton, Mr. Hans Von Kaltenborn, Mr. Hamilton Ormsbee, Mr. Dudley Field Malone.	
Los Angeles ----	October, 1912..	7	202	5	---	1	---	---	Ten. Also among clubs and in independent groups. Work in high schools, library, and moving picture shows.	1. Alice C. D. Riley—"What the Drama League Is." 2. Amelia Bingham—"Present Day Theatrical Problems," L. E. Behrmer—"Drama League as the Manager Sees It." 3. Prof. S. H. Clark—"Advantage of Belonging to the Drama League."

Philadelphia	Dec. 12, 1911	1449	32	23				Preparation of study course adopted by the National.	1. Prof. Brander Matthews—"The Revival of the Drama," and Miss Molly Pearson on "Scotch Drama and Characters." 2. Mr. Geo. Middleton—"The One-Act Play," and Mrs. A. Starr Best—"The Drama League as a National Organization." 3. Addresses by Clayton Hamilton, Otis Skinner and Harrison Grey Fiske. 4. Explanatory comment on the Morality Play, by Prof. Felix Schelling and Production of two old plays—Miracle Play, "Noah's Flood," and Morality Play, "The Nice Wanton."
San Francisco	Dec., 1912	375		3					1. Addresses by Mr. F. L. Benson, Mrs. Mary Austen and members of the Blue Bird Company. 2. Meeting in honor of Sarah Bernhardt, addresses by the mayor and Mr. John Barry and Mme. Bernhardt. 3. Mr. William H. Crane address on "The American Stage," Miss Cora Mel Patten on "The Junior Drama League."
Washington	December, 1912	261	8	21	10	4	2	One; Studying bulletined plays. Large attendance.	1. Wm. Faversham—"Educational Value of the Theatre," Frank Keenan—"Conditions in the Theatre." 2 ¹ Percy MacKaye—"The People's Leisure and the Civic Theatre." 3. Miss Annie Russell—"Player's View of the Playgoer." 4. Symposium on festivals. Local speakers.

REPORT OF CENTRES

Producing	Date Organized	Membership			Plays Visited by Committee	Plays Bulletin'd	Junior Circles and Plays Given by Them		Study Circles	Meetings
		Supporting	Individual	Clubs			Number of Circles	Plays Given		
Chicago----- (Carried as Nat. Work)	April, 1910----	213	1965	62	46	18	22	Note	Three special matinees, The Blue Bird at special prices for children after school hours. A special performance of the Irish Play-ers. Benefit for the League by leading actors, Mr. and Mrs. Faversham, Odette Tyler, Cecilia Loftus, Mr. Lewis Waller, Mr. Edwin Arden, Mr. R. D. MacLean, Mr. Whitford Kane, "The Yellow Jacket Company."	1. Two delegates' meetings. Prof. Benedict Papot—"The Blue Bird from a French Point of View." 2. Mr. and Mrs. Otis Skinner—luncheon. 3. Mr. and Mrs. Frederic Hutton—"American Comedy." Also Mr. Holmes-Gore, Mr. Cosmo Hamilton, Effie Shannon. 4. Anne Crew, Arnold Daly, Mr. Holmes-Gore. 5. Mr. Percy MacKaye—"People's Leisure and Civic Theatre." 6. Mr. Louis K. Ansbacher—"The Place of Drama Among the Arts." 7. Madame Harriet Labadie—"Dramatic Interpretation of To-morrow."
New York-----	April 11, 1913..	---	---	---	---	---	---	---	---	---
Non-Producing Ann Arbor-----	December, 1912	2	168	3	74	9	---	---	Seven Reading Circles.	---
Athens-----	April, 1913----	---	---	---	---	---	---	---	---	---
Atlanta-----	April, 1913----	---	---	---	---	---	---	---	---	---
Bridgeport-----	April, 1913----	---	---	---	---	---	---	---	---	---

Denver-----	January, 1912-	7	123	-----	-----	-----	-----	Special attention to library work and reading circles. Library reports unusual demand for plays due to League activity. Eight clubs preparing Drama study courses.	Mass meeting for organization. Mass meeting, address by Prof. Clark. Margaret Illington—"Drama." Mrs. C. H. Besly—"Drama League Work." Members of "Blue Bird" Company on the play. One meeting for general discussion.
Detroit-----	November, 1912	-----	500	-----	-----	-----	-----		<ol style="list-style-type: none"> 1. Organization meeting; speaker, Mrs. A. Starr Best. 2. Mr. and Mrs. Wm. Faversham—addresses. 3. Reception—Mrs. Otis Skinner.
Duluth-----	February, 1912	10	134	2	-----	5	9	Several study clubs, one Drama Structure class and several small reading circles.	<ol style="list-style-type: none"> 1. Lecture by Mrs. R. M. Seymour 2. Reading by Mrs. F. A. Patrick. 3. Reading by Mrs. G. W. Morgan. 4. Address by Percy MacKaye. 5. Reports from Convention by Mrs. Holden and Mrs. Morgan.
Hartford-----	May, 1912	35	327	-----	-----	-----	-----	Two study classes.	<ol style="list-style-type: none"> 1. Prof. G. P. Baker—"Drama League." 2. Walter P. Eaton—"Problems of Playgoers." 3. Annie Russell—"The Playgoer from the Player's Point of View." 4. Mrs. A. Starr Best—"National Drama League Work." 5. Prof. Berdon on "Kismet," and Otis Skinner on "The Modern Drama." 6. Prof. Rene Cheney on "Master-linck and the 'Blue Bird.'" 7. Howard J. Savage—"Reading Plays."

Note—Continuous season's work in six parks and half year in two additional parks. Full year at two settlements, half year at one additional. Half year at one church. Twenty performances in playgrounds during the summer. 200 children. Five paid instructors; one unsalaried. Sixty-six performances in all. 25,000 auditors. 450 children taking part. Total cost for Junior work, \$1,200. Wardrobe of about 400 costumes.

REPORT OF CENTRES

Non-Producing	Date Organized	Membership			Plays Visited by Committee	Plays Bulletin'd	Junior Circles and Plays Given by Them		Study Circles	Meetings
		Supporting	Individual	Clubs			Number of Circles	Plays Given		
Jacksonville	January, 1913	---	108	---	---	---	---	---	Two lecture study courses. (1) Irish Playwrights. General survey with Synge and Yeats; Lady Gregory, and the Minor Dramatists. (2) Classic Drama. Origin of Drama; Greek Drama; Roman Drama and Dramatists; Euripides' Electra.	1. Organization Meeting, Cora Mel Patten. 2. Object and Value of The Drama League, Hon. Thomas Worthington.
Kansas City	Just organizing	2	83	2	---	---	---	---	1. Address by Wm. Faversham, "Art of Entertainment." Julie Opp, "What Shakespeare Means to Children." Frank Keenan, "The Future of the Drama in America." Mrs. A. Starr Best, "Chicago Shakespeare Festival." 2. Rabbi H. H. Mayer, "Educational Attitude Toward Drama." Norman Hackett, "Shakespeare and His Haunts."	

Louisville	Nov., 1911	1	104	20	2	Four clubs studying modern drama, one club a series of lectures by Prof. Clark and Prof. Powys. Two plays written and acted by the Girls' High School.	1. Rally, Prof. S. H. Clark. 2. Shakespeare Reading, Mrs. Patty B. Semple. 3. Conference of "Blue Bird" players. Mr. Cale Young Rice, "The Drama League." 4. Reading of Mr. Cale Young Rice's play, "Porzia." 5. Mrs. A. S. Best—"The Public and the Play." 6. Mr. A. J. Lindermann—"The History of the German Theatre in America." 7. Rev. Selden P. Delany—"The Function of a Drama Club." 8. Luncheon; Prof. E. W. Burrill—"The Sociological Drama." 9. Mr. Alfred H. Brown—"The Technique of the Drama for the Layman." 10. Mr. Benedict Papot—"The Modern Drama of France." 11. Mr. Arthur Holmes-Gore—"The Actor and His Art." 12. A. H. Brown—"Fanny's First Play." 13. Prof. Julius E. Olson—"Significance of Grieg's Music."
Milwaukee	Nov., 1909	3	171			Seven study classes doing serious work. Several reading circles.	1. General meeting. 2. Mrs. J. T. Murphy—"As a Man Thinks." 3. Mrs. F. A. Patrick—"John Rutherford & Son." 4. Mrs. H. F. Burns—"Milestones." 5. Mrs. Louis Hanitch—"You Never Can Tell." 6. Mrs. A. T. Conrad—"Servant in the House."
Raleigh Superior	Nov., 1912 March, 1912	2	100 136	1 1	1	One study class.	

As Mrs. Frances Squire Potter was ill and unable to be present to give her address on The League and the Woman's Club, Mr. Barrett Clark was again introduced and spoke on

The Way a Play is Prepared for Production.

Mr. Clark treated the process from the time a play is accepted by the manager until its ultimate presentation. After reading the play thoroughly the manager suggests the cuts. Then the leading actors are selected and the play is read to them. From now on, the Director holds absolute sway. Often the play is so cut and changed that the author is scarcely able to recognize it. Generally a play is cut from twenty to thirty per cent. "The High Road" was originally four hundred pages and was cut to one hundred. The Director is supposed to refer to the author as to cutting, but usually uses his own judgment. One speech was altered seventeen times before it acquired its present form. Rehearsals are from two to four hours daily; Sunday, eight to nine hours; the leading characters only rehearsing at first. The actor's rehearsals are often very arduous. One play is usually rehearsed from five to eight weeks; sometimes from four to twelve hours a day. Plays require anywhere from one to three hundred rehearsals. Mr. Clark stated that the cost of a production is anywhere from \$15,000 to \$75,000. Unfortunately, he added, under these hard conditions, the actor rarely takes the attitude of the artist, he more frequently assumes the part as work. It has often happened that a poor play, which is a failure at first, has been renamed and so altered as to become finally a success. Mr. Clark agreed with Mr. Hamilton in emphasizing the statement that the actor, producer and author must collaborate if the best results are to be obtained.

The chair asked Mr. Oliver Sayler, dramatic editor of the Indianapolis News, to speak on

The Unorganized Field.

Mr. Sayler spoke of Indianapolis as typical of this unorganized territory among cities of two hundred thousand to five hundred thousand, and enlarged upon the difficulties and also the advantages of the Week-Stand cities, paying tribute meanwhile to the influence of Drama League ideals. Indianapolis is cultured and conservative; the study and reading of plays is general; much amateur work is already being done among children. According to Mr. Sayler, the disquieting difficulty in such a city is conservatism, too much culture from within. The process of reform is slow, and general education will be necessary at first to improve the taste of the people.

Mr. J. Howard Savage, of Boston, Mass., was introduced to speak on

League Opportunity in New England.

Mr. Savage represented the Boston Drama League and spoke with authority when he said that in New England a more hardened commercial tone is evident; there is less enthusiasm there. There are three types of cities in New England where there is a large field for Drama League activity: (1) producing Centres, such as Boston, Hartford and New Haven; (2) other large cities as New Britain and Portland; (3) smaller cities or towns as Wallingford (2,000 or less). The larger cities with college affiliations are the most fruitful fields. Here they lean on the academic crutch. These larger cities have stock companies, and oftentimes co-operation with these stock companies would be advisable. In one town there is an Italian drama club among the Italian population. In these cities is a great field for study classes, as there are many libraries. The Library Association is taking up the matter of drama and the State Library of Massachusetts has offered to make its Drama Department as large as the demand warrants.

Conditions are promising in Massachusetts, although the fire of enthusiasm burns slowly. To arouse an interest which will be unanimous it is necessary to get hold of the right people. The clergy in different denominations are interested in Boston, as well as the college circles. League work to be truly effective must be cosmopolitan. The two main enemies of the work are apathy and moving picture shows. The apathy must be overcome; the kinema battled with or avoided. We must aim at slow, steady, permanent growth as against the flashy. There is a great possibility for a circuit stock company, backed by the Drama League, and playing plays dealing with local conditions, written by local people.

Mr. Roland Holt, of New York City, was introduced to the Convention, and spoke upon

The Plays We Don't Get.

Mr. Holt made a vivid plea for the production of many fine published plays which are almost never seen in this country. Mr. Holt asked, "May not The Drama League some day be the cause of good plays being revived as well as the sustainer of those that the managers give us anyhow? Might not the Playgoing Committees occasionally modestly suggest to

the managers new plays or revivals which would be acceptable?"

"The wide catholicity of foreign repertoire theatres makes one hope for the eventual restoration of them here. In the cases of the Donald Robertson Drama Players and the New York New Theatre, the cause for the failures was mainly that the directors did not recognize their highly specialized audiences. The German repertoire theatre in New York is a success.

Among the plays seldom seen and desired might be mentioned those which are frequent in many German cities, as, for instance: 'Beyond Human Power'; Sudermann's 'Fires of St. John'; Hauptman's 'Beaver Pelt,' 'Washerwoman and Empress'; Calderon's 'Life a Dream'; Wilde's 'Ideal Husband,' and many of Shaw's plays. Now of these, all could be advantageously given from time to time. 'The Beaver Pelt,' the most likely to prove popular, a delightful comedy, and the highly picturesque 'Life a Dream' have neither of them as yet been done in English, while the others have not been given for some years. May we not slip back also to great Elizabethans other than Shakespeare, as 'The Duchess of Malfi,' 'Everyman in His Humor,' 'The Broken Heart,' Marlowe's 'Faustus'? Why may we not have more of the Ibsen plays, as 'The Wild Duck,' 'Pillars of Society,' 'An Enemy of the People'? Other desirable plays for intelligent theatre-goers would include many of Maeterlinck's, Rostand's, Gogol's 'Inspector,' Pinero, Jones, and especially Barry's 'Admirable Creighton.' A good repertoire theatre could give us our choice of these plays, and could economize on duplication of scenery and effort."

As Mr. Percival Chubb was detained at the last moment in St. Louis, Mr. Benedict Papot spoke in his place on

The Need of a Correlating Power.

Mr. Papot, in his forceful, dynamic way, emphasized the necessity for the existence of the League as a national body to unify the masses. He went on to state that in order to exist and grow the League must consist of individual groups, each group's duty being to help. The National body must have a tap on every side to draw from for the benefit of all. The spirit must be national. The movement will reach its highest influence when in every little hamlet there is a drama club, and its children are trained in drama and taught to love good literature; when the press consents to work with the League in a general effort to have only good plays on the stage all over the country.

With this earnest appeal, emphasized by the words of the chair, to make the movement forceful as a national power, the session closed.

EVENING SESSION.

Fine Arts Theatre.

The Convention attended the performance of "Everyman," with Edith Wynne Matthison, in the title part, preceded by a lecture on the Morality Play by Raymond M. Alden, of the University of Illinois. In introducing Professor Alden Mrs. Besly apologized for the absence of Dr. Schelling, who was to have made the address but was detained by serious illness; adding that Dr. Schelling had said that if we could persuade Mr. Alden to take his place we would secure the best person in the country for the task. Mr. Alden fulfilled the prophecy, speaking illuminatingly of this early type of drama;

The Morality.

Scholars now agree in tracing the origin of the modern drama to the Easter services of the mediaeval church, into which there was introduced a simple dramatization of the gospel narrative of the incidents immediately following the Resurrection. From this came the first great type called the Mystery, in which all the chief narratives of Bible lore were represented on the popular stage. The kind of interest involved in this type of drama is very obvious; it is the same as that on which all historical novels and plays are based: granted the familiar outlines of a story, can we fill it out, by the imagination, and visualize it so as to make its details thoroughly real?

A second type of early play, the Miracle, attempted a similar presentation of the legends of the great saints of the church; and here the interest involved was somewhat different,—it was that characteristic of any tale of the marvelous; can you show us something the like of which was scarcely heard of before? The third type, arising in a later generation, the Morality, is what we have in mind to-night; and it represents still a different kind of interest, namely, the interest characteristic of any piece of art which is symbolical or allegorical; granted familiar abstractions—life, death, good and evil—can we so visualize even these bodiless entities that they shall seem as real as the heroes of historic or fictitious adventure, and be made actually to move and act before our eyes?

Now the Middle Ages, at the end of which the Morality arose, was a time when this sort of imaginative visualization of the abstract was very far from being thought of as difficult; in fact, it seemed much easier than it does to us. Just as to form a clear visual image of God or the Devil is easier for a child than for one upon whom the "shades of the prison-house" of the adult world have closed. In other

words, it was the great age of Allegory. One reason why it is called the Middle Age is because its fashion of looking at everything symbolically stands between the simpler objectivity of the ancient world on the one hand and that of the modern world on the other. When a modern reader of the Bible comes upon the story of Ruth and Orpah, daughters-in-law of Naomi, he thinks of them as of two real women, one of whom was more warm-blooded than the other. When a mediaeval reader came upon the story, he was very likely to think that Ruth and Orpah must be symbols of some two qualities, and that Naomi stood for Virtue, or Religion, or the Church, or what you will. Or, look at it from the obverse side. When a modern writer wishes to portray devotion to a cause, it does not ordinarily occur to him to do it other than by creating a man—or more likely a woman—who devotes herself to some existing movement characteristic of our society. If a mediaeval writer wished to portray devotion to a cause, he would most naturally create a woman as symbol of the cause, and a knight-errant as symbol of devotion to it. So all through the literature and art of those centuries move the familiar figures which cast symbolic shadows as they pass, the shadows, rather than the figures themselves, being the matter of chief import.

Among these figures some are especially conspicuous, and none more so than that of Death. The Church had done its part in familiarizing all its children with the omnipresence of this dread personage, art took up the story, even recreation and folly borrowed the grinning symbol of the destroyer to give a shuddering variety to feast and festival. Painters and sculptors devised the *danse macabre*, whose atmosphere modern musicians have tried to reproduce for us in tone—a wild revel of all humanity, caught for representation in the article of death, dancing to a tune played by Death himself, with violin and bow made up of skeleton bones. When, therefore, such a dramatist as the maker of *Everyman* introduced the figure of Death upon the stage, it was not an effort to gain a new personification, but was the natural use of a figure as familiar as priest or clown. Another personification and visualized idea almost as common was Folly. The Seven Deadly Sins were others; perhaps no single fact would shock a mediaeval Christian more, could he return among us, than the fact that of these seven sins most of us could not now even give the names (by which I do not imply that we do not know them by sight or otherwise). On the other hand there was a virtuous quartet, composed of Mercy and Truth, Righteousness and Peace, who, because of a familiar passage in the Psalms ("Mercy and Truth have met together, Righte-

ousness and Peace have kissed each other"), were frequently represented as opposing each other in pairs but ultimately reconciled.

Such figures were ready to hand when it first occurred to someone to make a play which should be performed in the manner of the Mysteries, for religious edification, but which, instead of telling a Bible story through the human characters and their more or less realistic action, should tell an allegorical narrative through characters symbolic of moral ideas. Who this someone was, or what first play he made, we cannot guess; but he was the inventor of the Morality. As Professor Manly puts it, "The moment the unit of allegory is added to drama as a formative unit, the morality-play comes into existence with its peculiar technique, with all its characteristic qualities."

The earliest English morality which has come down to us tells the story of the struggle of man against the Seven Deadly Sins and the World, the Flesh and the Devil, and his final salvation through the aid of the sacred quartet of which I spoke a moment ago. This is known to have been produced somewhere in the vicinity of the mid-fifteenth century, and in a decidedly elaborate fashion. The hero was Mankind, and he appeared on the stage naked, to indicate that he came into the world in that fashion, and must leave it in the same. There are some stage-directions preserved, indicating (among other things) that the Devil shall have gunpowder burning in pipes; that Mercy shall be clad in white, Righteousness in red, Truth in green, and Peace in black, and that they shall remain together until they "bring up the soul" at the close of the play.

Now it is evident that, while such performances as this have great possibilities in the way of pageantry or scenic effect, which were well availed of by our forefathers, they also have terrible possibilities of dullness in the matters of dialogue and action. The good man who is always purely good, and the bad man who is always purely bad, are familiar and justly dreaded characters in modern novel and drama; but these are the very essence of the morality, since it is allegorical. We know from the beginning what Righteousness, what the several Sins, what devils and angels must inevitably say. We know that when it is given them to act, they must not act as variable individuals but as the types which they represent. Mankind, or Everyman, may, it is true, leave us in some suspense as to whether he will act virtuously or viciously, but in either case we know, from the nature of the drama, what will happen to him as a result. Perhaps even more serious is the difficulty of in-

spiring us with any personal concern or affection in the case of a figure which we know to be essentially an abstraction. It is somewhat like the difficulty we felt in our first introduction to algebra, when we had to become interested in the fate of x and y , colorless and shadowy creatures compared with the characters in the arithmetic who bought dozens of eggs and earned 6 per cent. on their investments. And, finally, the morality, as the very name implies, gave endless opportunity for long homilies which were allowed to interrupt what little action the plot permitted. It is not, then, surprising that the form should have had fewer representatives, and apparently have exerted a slighter influence, than any of the other important dramatic types.

In our time, as I have already suggested, the difficulty is increased by the fact that we have practically ceased to think in allegory—or had, at any rate, until very recently. We still use and enjoy it in the plastic or formative arts: we instantly apprehend and are moved by such a conception as *Death Staying the Artist's Hand*, or *Youth Awakened by Love*. But it is a momentary flash of apprehension which suffices for such representations; we do not wish to have the allegory carried on and developed. It is for this reason, of course, that it is in painting and sculpture, and in sculpture more than in painting, that the method remains: fugitive moments, single glimpses, into the world of symbolism are furnished us by these arts. And we gladly turn from it even here—most of us—to the world of concrete reality, to gaze on *Hercules*, or a *Madonna*, or a *Dutch burgher*, or the *Bathers*, all of whom are thought to have had an existence, in the form in which they are represented, in the kingdom of flesh and blood. In narrative literature this desire for concrete reality is heightened tenfold.

But occasionally there has been a writer who could pursue the method of allegory, and combine with his symbolic substance the substance of real human character and action, in such a way as to hold the interest in both at one time and with the same emotional attention. I know of but one English writer who could do this—or at any rate who has. Shakespeare never dreamed of trying; Spenser tried, but failed as a narrative artist, though succeeding—if I may say so—pictorially; Milton usually leads us to think of either the spiritual or the material, but not of both at once. The one who effected the combination, as of course you know, was John Bunyan, who, not only in *The Pilgrim's Progress*, but in other books less well known, could so allegorize the doctrine he professed that the child reads the narrative for its own sake, and the theologian reads the

theology for its own sake, and the occasional individual who likes both a good story and theology reads for both and is doubly satisfied. This is the test of the perfect allegory.

Now on the English *stage* the only similar success is the morality of *Everyman*. I did not couple its author with Bunyan, because he is now known to have been only a translator, and the real dramatist in the case appears to have been a nameless Dutchman, whose play has also survived in his own language. This little drama cannot, of course, be compared with *The Pilgrim's Progress* for scope and finish; its crudeness is very conspicuous, and more so, they tell us, in English than in the Dutch. But it is, as far as it goes, a perfect allegory, in the sense I have been speaking of—the equal and simultaneous presentation of a concrete and a symbolic interest. You can think only of the soul of *Everyman*, if you have the faculty to abstract the spiritual from the concrete, and the drama is a real drama, simple and brief as it is; or you can forget all about the soul, and think only of what is visible on the stage, and it is a drama still.

Some time ago I spoke of allegorical figures as substances casting shadows. It may perhaps illustrate the subject to elaborate this metaphor for a moment. In an ordinary, straightforward narrative, one might say that the light is so thrown upon the actors that no shadows are visible—it is only they themselves, and their actions in which we are interested. In a typical mediaeval allegory, we may say that the actors themselves are poorly lighted, and it is only their moving shadows that attract our attention very considerably. In a partially symbolistic narrative—like some of Hawthorne's, some of Maeterlinck's, some of the new Irish school—the actors are lighted up in the normal fashion, and the shadows they cast are relatively faint, yet made just conspicuous enough for us to be conscious, ever and anon, that they are there—that there are presences, or significations, which we must peer beyond the actual human figures to see, if we would know all that is going on. Finally, in *The Pilgrim's Progress*, and in the morality of *Everyman*, the actors and their shadows are of equal distinctness: we may fix our attention on either alone, but we may also fix our attention on both at once, see both distinctly, and find both capable of maintaining our interest.

It is possible that these few moments of reflection on the character of allegorical drama may have some significance apart from the merely historical study that concerns the obsolete form of the morality. Certainly the relation of the *idea* to its concrete expression is one of the perennial prob-

lems of art, and no one can contemplate it in one form without deriving some thought profitable in the case of another form. Moreover, we have seen recently some signs of a tendency to react from the purely concrete and realistic method characteristic, in general, of modern drama. I may mention a single interesting example on the theoretical side: Mr. Wm. Butler Yeats, in a recent essay, has contended that the clear presentation of individual character—the main point in the technique of the modern concrete method—is really suited only to comedy, and that in the more serious drama a certain suppression or blurring of individual reality is the truer process. He instances, precisely as M. Maeterlinck did in discussing the character of his early plays—the habit of the Greeks to mask their tragic actors, as if to suppress both individuality and realism, in the interests of typical significance. Now of course, this is not quite the same thing as allegorizing, but I think a certain relationship between the two is obvious. And an approach to allegory has appeared in the work of those contemporary dramatists who have been influenced by the reaction which Mr. Yeats's essay represents—symbolists we generally call them, with pretty vague notions of what we mean—or, for that matter, of what they mean. I shall not say a word about the merits or defects of this tendency but wish only to point out that we have the opportunity to study some very old artistic methods and problems in some very new forms. And it is perhaps more than a coincidence that the generation which has been rather remarkably interested in the revival of *Everyman* is the same that has seen *The Intruder*, *The Master Builder*, *The Hour Glass* and *The Servant in the House*.

The audience greatly enjoyed the remarkable performance of "Everyman" which followed and thoroughly appreciated the charm and inspiration of Miss Matthison's interpretation.

SATURDAY, APRIL 26, 1913.

MORNING SESSION.

Business Meeting.

The session was opened by Mrs. C. H. Besly, the President, who gave an outline of her many and varied activities of the year, citing her trips in the interest of League propaganda; the conduct of many Board meetings; and the successful carrying on of the League work. One of the marked features of the year was the acquiring by The Drama League of *The Drama Quarterly*, which is now published by the Educational Department, with Mr. Hinckley as Editor-in-

Chief. Mrs. Besly gave a graceful tribute to the many loyal workers, and especially to the Secretary for unusual devotion and service. The Treasurer, Mr. Wm. T. Abbott, read the following report:

**Treasurer's Annual Report From March 31, 1912, to
March 31, 1913.**

Balance on hand March 31, 1912.....	\$2,670.12
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GENERAL FUND.

RECEIPTS.

Individual	\$2,373.03	
Supporting	1,104.50	
Clubs	563.50	
Playgoing	172.85	
Centres	852.00	
Educational	147.10	
Junior Department	13.15	
Sale of Leaflets	10.05	
Bulletins	19.50	
Advertising	90.00	
Festival	835.72	
Luncheon	489.50	
Benefit	792.27	
Convention	50.00	
Theatre	577.50	
Miscellaneous	76.55	
Special Gift	25.00	
Interest	13.03	8,205.25
Total		\$10,875.37

DISBURSEMENTS.

Playgoing	\$1,664.37	
Educational	825.06	
Publicity	386.32	
Junior Department	27.70	
President	33.80	
Secretary	511.75	
Treasurer	201.66	
General	2,355.16	
Festival	1,709.39	
Luncheon	314.00	
Theatre	577.50	
Meeting	63.50	
Benefit	270.00	8,940.21

Balance on hand in General Fund March 31, 1913...	\$1,935.16
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SPECIAL FUND.

(PLAYGROUND.)

Receipts	\$ 880.00
Disbursements	774.82

\$ 113.18

Balance on hand in Special Fund March 31, 1913. \$ 113.18

TOTAL Balance on hand March 21, 1913.....\$2,048.34

The Secretary, Mrs. H. P. Jones, reported as follows:

On January 26th, 1911, the date on which the first annual Convention of the Drama League of America convened, we had 250 individual members and 50 clubs. On this date, having celebrated only yesterday, our third birthday, and at our third annual Convention assembled, we have 3,200 individuals registered directly with the National League. Of this number 2,000 reside in Chicago, our local members, who will be transferred directly to the Chicago Centre, and 1,200, in the country at large. We have 240 supporting members registering from Butte, Mont., to New York City, and four life members, all of Chicago. The individual membership in the Centres totals 6,053, and is distributed as follows:

Ann Arbor	185
Boston	2,350
Brooklyn	36
Detroit	319
Duluth	117
Denver	90
Hartford	232
Jacksonville	114
Kansas City	76
Louisville	116
Los Angeles	113
Milwaukee	200
Philadelphia	1,425
San Francisco	376
Superior	136
Washington	168
Total	<u>6,053</u>

This brings the total number of active paid memberships registered with the National, and its Centres, up to 10,000. Besides this active membership there is the affiliated membership of 75,000 furnished by the 251 organizations belonging to the League. (Libraries 33, colleges and normal schools, 85.) These are women's clubs, state libraries, state library

commissions, and dramatic clubs, public libraries and those of universities, colleges and normal schools; these have come in through their desire for the educational publications and invariably write for a complete file of our literature. This membership covers a wide range of territory, from Ottawa and Calgary, Canada, on the north, to Gainesville and Florida on the south, and east and west from ocean to ocean. We are gratified at the interest developed in Seattle, in Hartford, in Springfield, delighted in the membership of the Women's Cosmopolitan Club of New York City, The Ebell of Los Angeles, the Sorosis of San Francisco, rejoice that the libraries of such cities as Washington, Madison, St. Paul and Des Moines, subscribe to our literature, that such universities as Harvard, Chicago, Miami, Grinnell, post our bulletins; and that booksellers and publishers testify that they received many order lists made up largely of books taken from our printed bibliographies; that libraries have developed their dramatic departments because of the great demand for books along this line, such demand being largely attributed to the growing Drama League; but we feel we are doing a work well worth our most earnest efforts, when the clubs and libraries join in the small places: as Williston, N. D., Carrollton, and Troy, O.; Tucson and Prescott, Ariz., Algona, Ia., Edgerton and Tomah, Wis., and Owatonna, Minn., and Billings, Mont., and the testimony comes from individuals living in isolated places of the great joys that the bulletins bring them—touches from the outside world.

The Centres have contributed by their pro rata rate almost \$2,000 to the League treasury, and have received in return the following publications: dramatic courses, essays and announcements, 80,466. Number of bulletins, 36,000.

To members of the League have been sent dramatic courses, essays and announcements, 32,500; bulletins, 59,400.

The office records now comprise the following card indexes for individuals and clubs:

1. Treasurer's file arranged by month.
2. Secretary's file arranged alphabetically.
3. The Bulletin file arranged in two parts.
 - a List of in town and suburbs.
 - b Out-of-town list.including also
 - c Card index of posting places.
 - d Card index of Centres to which we send bulletins.
4. Publicity file, so called because principally useful to that Committee; might be called State file, as names are arranged by towns and state.

Other office records are:

Daily register of new names.

Daily register of new clubs.

Centre file—composed of large cards on which are kept records of the different Centres affiliated with the National League.

There have been twelve occasions during the last year when the League members have gathered together as a body as shown in the chart reporting the Chicago work.

The Incorporating Committee, Miss Alice M. Houston, temporary Chairman, presented the following report:

Up to this time the League has been a voluntary association; in accordance with the direction of the Board of Managers the Incorporating Committee filed papers for incorporation in March, 1913. As required by the Statutory Law the Board of Directors has adopted the following By-Laws. It also passed a resolution making all the former members of the voluntary association (the Drama League) ipso facto members of the corporation. It now devolves upon the Convention, first, to approve the action of the Board, and to adopt the charter of the corporation; secondly, to transfer the property of the voluntary association to the corporation; thirdly, to authorize the carrying on of the unfinished business of the voluntary association by the corporation. The following are the By-Laws adopted by your Directors:

By-Laws of the Drama League of America.

ARTICLE I.

NAME.

The name of this organization shall be the Drama League of America.

ARTICLE II.

OBJECT.

The object of the Drama League of America is: To stimulate public interest in the drama, to encourage and support such plays as may be deemed worthy, and to disseminate information concerning the drama and its literature.

ARTICLE III.

MEMBERSHIP.

Section 1. The membership of this organization shall be composed of individual associations and of such persons as are interested in the objects of the League. The delegates from such associations and all other members of the League shall constitute the voting body.

Sec. 2. Members of this organization shall be of five

classes—Individual members, Supporting members, Honorary members, Life members and Patrons. Any person may, without the formality of election, become either an Individual or a Supporting member on payment of the amount named for membership in the class to which he elects to belong.

Sec. 2. The Board of Directors shall have the power to confer Honorary membership upon any person who, in its judgment, has rendered distinguished service in the promotion of any or all of the objects for which this League exists.

Sec. 4. Any person may, on approval of the Board of Directors, become a Life member on payment of one-hundred dollars.

Sec. 5. Any person may, on approval of the Board of Directors, become a Patron on payment of one-thousand dollars.

ARTICLE IV.

CENTRES.

Whenever it shall seem advisable the Drama League of America may form its members in any city into a local Centre. The organization of this Centre shall be under the direction of the National Organization Department and it shall be called ——— Centre of the Drama League of America. The local Centre shall have local autonomy, may adopt its own constitution in accordance with the National Constitution, and elect its own officers. Membership dues to the League shall be paid to the local Centre and the proper proportion as hereinafter designated shall be forwarded to the National headquarters. Dues shall be for one calendar year only, except in the case of Life members. During the National Convention, or at any meeting of the National body, every member in good standing in any local Centre shall have voice and vote in the business of the League.

The National body shall furnish every local Centre with one copy of each of its current educational publications for each member, and with information regarding plays and One Night and Week Stand Service.

Any member in good standing in any Centre shall be privileged to attend any meeting held in any other Centre at a distance greater than fifty miles, if visiting in that city.

These Centres shall be of two kinds:

1. The Producing Centre.
2. The One Night Stand or Week Stand.

1. The Producing Centres shall be the cities of Boston, Chicago, Los Angeles, New York, Philadelphia, San Francisco and Washington. Such cities may maintain their own independent Play-going Committee which shall attend open-

ing nights and issue bulletins on plays. Such cities shall meet all their local expenses with the exception of educational publications which they shall receive from National headquarters. They shall also supply bulletins in bulk without envelopes to any One Night Stand or Week Stand Centre if desired, in return for twenty-five cents per member. They shall not issue independent study courses, but shall use National literature.

2. The One Night or Week Stand. Such cities and towns shall have local autonomy and shall meet all local expenses, but shall not issue original bulletins. They shall receive information from the National Committee in regard to plays deserving support and may receive bulletins in bulk from any specified Producing Centre. They shall not issue bulletins but may issue announcements of plays or reprints of bulletins if they desire.

They shall receive all educational publications from National headquarters. They shall collect all local membership dues and forward proper per capita amounts to National headquarters.

Dues for Producing Centre. The Centre may decide for itself the amount of its local membership dues, but no matter what that amount may be, each and every Producing Centre shall forward to the National body twenty-five cents a year per individual or associate member, fifty dollars in all for each life member, as its contribution toward National support, and in return for educational publications and play-going service.

Dues for One Night or Week Stand. The Centre may decide upon the amount for individual dues, but in every case must send the National body twenty-five cents yearly per individual or supporting member, fifty cents for club delegates, fifty dollars in all for life membership, as its contribution toward National support, and in return for educational publications and play-going service. In addition to this it shall send yearly, twenty-five cents per member to any specified Producing Centre in return for bulletins for each issue to the number of the membership paid for, the bulletins to be sent in bulk.

ARTICLE V.

BOARD OF DIRECTORS.

Section 1. The Board of Directors for the League shall consist of twenty-four Directors, nine of whom shall be the general officers, as follows: a President, six Vice-Presidents, a Secretary, a Treasurer, and fifteen additional Directors.

Sec. 2. These Officers and Directors shall be elected by

ballot at the annual meeting of the League, a majority vote being necessary for election.

The Board of Directors shall be divided into two classes, the term of office of the first class to expire at the annual election next ensuing, the second class one year thereafter. At each annual election after such classification, there shall be elected for two years, one-half of the Directors in place of those whose terms expire.

The officers shall be elected annually. No officer shall serve more than four consecutive years in the same office.

Sec. 3. The Board of Directors shall have power to fill all vacancies in the Board until the next annual meeting.

ARTICLE VI.

MEETINGS.

Section 1. The annual meeting of the League shall be held in the month of April on such date and at such place as the Board of Directors shall determine.

Sec. 2. Special meetings of the League shall be called by the President on the request of five Centres.

Sec. 3. The regular meetings of the Board of Directors shall be held at least three times a year on such dates and at such places as the Board may determine.

Sec. 4. Special meetings of the Board of Directors shall be called by the President on request of the Executive Committee, or of two-thirds of the Board of Directors.

ARTICLE VII.

QUORUM.

Section 1. At all meetings of the League fifty members shall constitute a quorum.

Sec. 2. At all meetings of the Board of Directors seven shall constitute a quorum. The majority of those present shall have power to act.

Sec. 3. At all meetings of the Executive Committee five shall constitute a quorum.

ARTICLE VIII.

REPRESENTATION.

Representation from each association affiliated with the League shall be one delegate for one-hundred members or less, and one delegate for each additional one-hundred members.

ARTICLE IX.

DUES.

Section 1. The annual dues of each Association shall be

two dollars. Associations entitled to more than one delegate shall pay two dollars for each additional delegate.

Sec. 2. The annual dues of an Individual member shall be one dollar. The annual dues of a Supporting member shall be five dollars.

ARTICLE X.

STATE REPRESENTATIVES.

The Board of Directors shall appoint in each state a representative who shall promote the interests of the Drama League in that state.

ARTICLE XI.

HEADQUARTERS AND ASSISTANCE.

The Board of Directors may maintain headquarters and assistance for the Secretary and Treasurer and for other officers if deemed necessary for the transaction of business.

ARTICLE XII.

DUTIES OF OFFICERS AND DIRECTORS.

The duties of the officers and of the Directors shall be such as are incident to their respective offices.

ARTICLE XIII.

COMMITTEES.

Section 1. There shall be appointed by the Board of Directors such committees as the Board may from time to time deem necessary, among which shall be the following Standing Committees:

The Educational Committee.

The Play-going Committee.

The Publicity and Organization Committee.

The Chairmen of the above named Committees shall be chosen from the Board of Directors.

The duties of the Standing Committees shall be as follows:

The *Educational Committee* shall prepare bibliographies and courses in Drama Study, History of Drama, and Drama Structure, for the use of clubs and individuals.

They shall conduct a Lecture Bureau to suggest speakers to League members. They shall aim to introduce serious dramatic study into schools.

They shall assist small clubs to secure traveling libraries in towns where none exist.

The *Play-going Committee* shall collect and receive information about current plays and disseminate such information to Centres and to One Night or Week Stands; shall form circuits of One Night and Week Stand towns pledged

to the support of a number of good plays each season and shall be the intermediary between the Committees on Plays in such towns and the Producing Manager and booking agents, for the securing of better plays at more regular intervals for the One Night and Week Stands.

This Committee shall be prepared to give advice upon plays and companies whenever possible and shall especially advise about plays suitable for young people to attend.

The duties of the *Publicity and Organization Committee* shall be to organize local Centres wherever possible, and to inspire, lead and direct those Centres in their work so long as they need such help; to conduct an active propaganda for spreading the work and for procuring new members; to keep the work before the public in the magazines and press; to secure opportunities to present the League work at Conventions and Chautauquas and among colleges and schools whenever possible; to provide propaganda speakers for clubs.

Sec. 2. The Board of Directors may appoint an Executive Committee of not more than seven from its members.

ARTICLE XIV.

NOMINATING COMMITTEE.

Two months before the annual meeting the Board of Directors shall appoint a committee of at least seven members, the Chairman of which shall be a member of the Board of Directors, to nominate officers and other directors to be elected, at each annual meeting. At least thirty days before the meeting such committee shall send a list of the candidates to the Secretary who shall send the same to each member of the League with the notice of the annual meeting.

ARTICLE XV.

FISCAL YEAR.

Section 1. The fiscal year shall be from April first to April first.

Sec. 2. The dues of members and delegates shall be payable in advance annually from the date of membership. The membership of those whose dues are unpaid for three months may be forfeited by action of the Board of Directors.

Sec. 3. Any organization or individual which has withdrawn from the League or whose membership has lapsed on account of non-payment of dues, may be re-instated by the payment of all dues to the time of re-admission. If more than two years have elapsed they can be re-admitted only by making application in regular form and by paying a membership renewal fee of two dollars.

ARTICLE XVI.

AMENDMENT.

These By-Laws may be amended by the Board of Directors in the manner provided by statute and shall be amended by said Board of Directors whenever at any annual meeting of the League, a resolution is adopted by a two-thirds vote of those present and voting, directing the said Board of Directors to amend such By-Laws in any particular.

The Incorporating Committee recommends that the Convention take action as herein outlined. The recommendation of the Incorporating Committee was then acted upon; the constitution and recommendations presented by them were adopted.

The report of the Credentials Committee, Miss Mary E. Noble, Chairman, was then made as follows:

Supporting members present	7
Individual members present.....	125
Delegates from city clubs.....	47
Out-of-town delegates	43

Total accredited attendance.....222

The report of the Nominating Committee was read by Mrs. H. P. Jones, Chairman.

First, the Committee would like to report to the Convention that upon its appointment it found itself confronted by the most difficult situation that has arisen in the life of the League. The National Board had concluded that the present plan of operation, combining the local work and the extensive National organization work, was inadequate; that it was no longer possible for one Board to handle both without retarding one or the other; that the efficiency of both the National and Local groups could be increased if they were separated, and each given its proper and logical function, as was the intention from the beginning of the League. It was thus necessary to secure two competent sets of officers and directors, who would give the necessary time, interest and effort, adequately to direct and energize the two movements. We had to seek another President, as our present executive, Mrs. Besly, who has served the League the past year with such energy, ability and resourcefulness, decided to take up the Local work and has been made President of the Chicago Centre, which was organized March 26th. To find new League leaders who should be more representative nationally, to take the places of those whose directorship ex-

pired this April, we canvassed the situation, conferred by letter with the two non-resident members of our Committee; sought suggestions from various interested persons, and feel that we have secured a representative set of Directors; who, in our opinion, will meet the requirements of the situation and who will maintain the National body on as high a level of efficiency as at present. The Committee is extremely glad to be able to present the name of Mrs. A. Starr Best as its candidate for President. Mrs. Best is for many reasons naturally and logically the one for the place. She was in a large measure the creator as well as the inspirer of the National League and its policies; and served as the President for the two years following its organization. We think we were fortunate to have secured her consent to serve for another term just at this particular time; for the League needs her executive ability, energy, initiative, power to develop policies, tireless activity in executive, capacity for work and power to inspire others to work. The balance of the ticket has been made up with regard to availability, interest, and adequacy of persons located in various sections of the country. For the Committee had to consider the necessity of securing in two or three parts of the country enough Directors to make a quorum for Board meetings when called for these sections. This has not been an easy task. We come before you with a Board of Directors of which eleven are in Chicago, two New York, two Philadelphia, two Boston and one each in Minneapolis, Washington, New Orleans, St. Louis, Champaign, Streator and San Francisco. You may be surprised still to find so large a number as eleven members from Chicago. There have been heretofore seventeen local members, and the Committee first planned to reduce this number to five, but believing that most of the energy thus far expended in the projection of this movement had been generated by the contact of the enthusiastic spirits of Chicago and vicinity, who at Board and other meetings had stimulated each other by that contact, the Committee felt that in the separation there was a possibility of the loss of this stimulus; since the officers and directors of this now-to-be-more-truly National body, would be necessarily widely dispersed and the expenses of traveling would prevent frequent meetings. For working purposes, therefore, the Committee took this action, which it hopes will meet with your approval. The four Directors listed under the one year term, 1913-14, were nominated to fill out the unexpired term of four Directors who have resigned to serve on the Local Board. The Directors holding over for another year are the following eight, and with the four listed on the printed ballot make

the twelve on the Board for the year 1913-14; Louis K. Anspacher, George P. Baker, Mrs. A. Starr Best, Frank Chouteau Brown, Dr. Richard Burton, Theodore B. Hinckley, Miss Alice M. Houston, John E. Williams. The Committee takes great pleasure in recommending to the suffrage of the Convention the following names:

DIRECTORS 1913-14.

Mr. William T. Abbott.
Mrs. Wilbur F. Blackford.
Mrs. Walter R. Kattelle.
Mr. Eames MacVeagh.

DIRECTORS 1913-1915.

Mr. Raymond McDonald Alden.
Mr. Percival Chubb.
Mr. S. H. Clark.
Mr. Gilson Gardner.
Mrs. William S. Hefferan.
Mr. Brander Matthews.
Mrs. J. Creighton Matthews.
Mrs. William Vaughn Moody.
Mr. Benedict Papot.
Mr. Felix Ernst Schelling.
Mrs. Fred W. Vaughan.
Mrs. Otis Skinner.

OFFICERS 1913-1914

President.

Mrs. A. Starr Best.

Vice-Presidents.

Mr. Brander Matthews.
Mrs. William S. Hefferan.
Dr. Richard Burton.
Mrs. Otis Skinner.
Mr. Frank Chouteau Brown.
Mrs. Fred W. Vaughan.

Secretary.

Mrs. Walter R. Kattelle.

Treasurer.

Mr. William T. Abbott.

Following this report the ballot was cast, and while the tellers were counting the vote Professor Frederick H. Koch, of the University of Dakota, North Dakota, spoke convincing-

ly and with vigor of the various elements of weakness and need in the One Night Stand situation, suggesting ways in which the League might meet these difficulties. The weakness of many Stand towns is their lack of interest in good drama, due to a lack of appreciation of good literature. This in turn leads to the popularity of the ten cent show. All of this might be remedied by increasing the habit of reading good plays and thus becoming familiar with them. The habit of play-reading is growing rapidly, due largely to the work of the Drama League. Amateur acting also would be a strong feature in helping such Night Stands as have poor or infrequent plays. By encouraging young people in these towns to act good plays, the League can create a wholesome interest which will result in the support of the best in drama. The cure of the Night Stands would thus be within the reach of the League, which by encouraging the reading of worthy drama, and the acting of it by amateurs, can create a desire for it, which will result in a wholesome support, warranting the bringing of better plays.

Mr. Raymond Alden, of Illinois University, Urbana, was introduced to speak on

The Poetic Development of the Drama.

Mr. Alden gave a discussion of the historical reasons why the English drama has so largely abandoned the poetic form, coupled with a plea for the encouragement of present efforts to return to the poetic method of handling dramatic material of certain specific kinds. In the course of his very interesting and illuminating talk, Mr. Alden said that Elizabethans would be surprised to see the slight relations existing between poetry and drama today. Whereas in the sixteenth century prose was used on the lower levels only, gradually prose has come to be almost exclusively used. In the seventeenth and eighteenth centuries verse was used for tragedy, but now the prose form is used in dramatic representations. This form is accepted thoughtlessly; it represents realism and correctness, but yet the poetic drama has never altogether perished.

There are certain aspects of emotion which can find expression only in lyric form. For certain purposes of the drama—as to express love, deep suffering, death—the poetic form is needed. The broader vision—the ideal—the heroic—can be adequately portrayed only in poetry; for this reason the heroic attitude is now largely omitted in the modern drama.

It requires the processes of poetry to lift the heart and experience. Because Ibsen treated intense tragic events in

prose, we sometimes have a feeling as of someone laughing at it all. Because certain forms of emotion can be expressed adequately only by verse, some dramatists are swinging back to the lyric form of expression for these emotions. Mr Alden closed by an appeal to encourage this recent development, and to strengthen art by supporting all its forms.

On the conclusion of Mr. Alden's address, the Chairman of tellers, Miss Dorothy Meadows, reported, declaring the ticket as presented by the Nominating Committee to be elected. Mrs. Best, in a few words of thanks and appreciation reminded the delegates that the crucial year of League activity would be the one to come, urging them to stand loyally and purposefully for the cause, in order that the year's work might greatly advance the League movement. She emphasized the fact that she had returned to office merely because it seemed best to have someone who knew thoroughly, the work and personnel of the various Centres, one whom they also knew. In thanking the delegates for their loyalty and faith in thus returning her to office, Mrs. Best asked Mrs. Besly to retain the Chair until the close of the Convention.

The session adjourned for luncheon which was served to the guests attending.

AFTERNOON SESSION.

The afternoon session was called at 2:00 o'clock, the Chair asking for the report of the Resolution Committee, Mrs. Strickland Clark, Chairman. Mrs. Clark reported as follows: Madame President and members of the Drama League of America:

Your Committee on Resolutions wishes to express the great satisfaction all lovers of good drama must feel at the fine growth of the League throughout the nation, and the remarkable attendance upon this Convention of delegates and members from the most distant parts of the country, there being members here all the way from Boston to Los Angeles, and from Duluth to Washington. The new interest and vigor that the policy adopted at the Convention last year of establishing Centres has introduced into the National scope of the League's work, is thus emphasized. The League is especially to be congratulated on the important step that has been taken in the establishment of the Chicago Centre, whose work henceforth will be to further the local interests untrammelled by the details of National organization. It is especially fortunate that the outgoing President of the National organization, whose year of administration of the

League's work has been country wide in scope, is the new Chicago President, and has large experience by which to measure the needs and the possibilities of this important Centre. The Drama League of America congratulates the Chicago Centre on its officers and particularly on having secured Mrs. Chas. H. Besly and Mrs. Harry P. Jones as President and Secretary respectively. Mrs. Besly, by her earnest and unselfish labors for both local and National work, has won the gratitude of the League and by her financial aid to the Junior work has made a lasting impression upon this special branch of League activity.

The League extends its thanks and appreciation to the Chicago Press, the hotel management, the speakers of the Convention, the management of the Fine Arts Theatre, to Mr. Vivian, Manager for Miss Edith Wynne Matthison, Professor Raymond M. Alden who on short notice took the place of Dr. Schelling; to the Board of Education, teachers and the speakers, who assisted in the celebration of Shakespeare's birthday in the schools and at the statue; and to all who have aided in making the third annual Convention one to remember with pleasure.

(Signed) J. E. WILLIAMS,
MRS A. STARR BEST,
MRS. STRICKLAND CLARK, Chairman.

The Chairman of the three departments, according to the instructions of the Thursday afternoon session, presented the following recommendations which were acted upon and adopted.

RECOMMENDED:

That the proper officers of each Centre be urgently requested to present to members at a general meeting held this spring a report of the proceedings of this Convention, and that the officers transmit to the National Board of Directors their opinion and, as nearly as possible, the opinion of the Centre members.

Publicity and Organization Department:

The following methods of representation on the National Board have been suggested:

1. The National Board shall be composed of prominent and representative persons chosen from the sections served by the League. (This method is in operation at present.)
OR

2. That the Presidents of all Centres constitute a National Advisory Board, ex-officio, OR

3. That the Chairmen of all Play-going Committees constitute, ex-officio, an Advisory Board, OR

4. The Presidents of the Producing Centres or the Chairmen of the Play-going Committees be members, ex-officio, of the Board of Directors, the remainder of the Board to be elected at the annual Convention.

Which of these do you prefer? Can you suggest a better? In considering these suggestions bear in mind that the National Board can have only 24 members who must be representative and reasonably accessible. They must be a working body, not an honorary board.

II. The National Board recommends that in planning meetings for local members, Centres use simplicity and economy in order to husband their resources for the regular work of the Centre; that they bear in mind that each meeting should forward distinctly some basic principle of the League, either the definite support of a given play or stimulation of genuine drama study.

III. That each Centre hold at least one Board meeting each month and endeavor to secure as wide a circle of active workers as possible in order that the membership at large may feel its responsibility for the interests of the Centre.

IV. That report of work be sent frequently to the Organization Department and complete file of notices sent out by the Centre.

Play-going Department:

1. Recommended that the Centres consider soliciting a definite pledge of attendance by its members on a number of plays bulletined each season and that a canvass be made to ascertain how many tickets have been purchased by members of the League for bulletined plays.

II. Recommended that the bulletining Centers make every effort to arrive at a common understanding of the purpose of the bulletins, and the basis of the work and that the matter of the bulletin be analytical and educational so far as the individual play admits. That the newspaper review style be as little used as possible.

III. Recommended that if two Producing Centres accept a play for bulletining it shall be accepted and supported by the National Organization and by all Centres.

IV. Recommended that if two Producing Centres refuse a play, it shall not be endorsed by any Producing Centre.

V. Recommended that the Producing Centres consider most carefully the wisdom of issuing bulletins in advance of the seeing of the play by the local committee, because of the necessity often of using information gathered from

various sources not representing a League opinion and because of the possible change of casts.

VI. Recommended that the Producing Centres confer with one another concerning a more satisfactory bulletin form for a repertory engagement.

VII. Recommended to the Night Stand Centres that an effort be made to secure a guarantee of \$500 for each of 5 recommended plays each season either by securing 200 guarantors who will be responsible for 2 tickets each or by securing the guarantee in any other more effective and easy way.

VIII. Recommended that Non-Producing Centres adopt the suggestions of the National Committee in the support of plays.

IX. Recommended, that regular bulletins be issued only on professional performances, and that productions by amateurs or semi-professional companies be recommended by notices, only when the plays are of unusual value and the work of the producing organization is of exceptional merit.

Educational Department:

Recommended, that a Committee be at once appointed by each Centre to secure subscriptions to The Drama Quarterly, and that the names of these Committees be sent to the editor as soon as appointed.

Recommended, that an investigation be held at once in each Center on the following questions:

1. What is desired in study courses?
2. What plays are desired?
3. How many copies of standard plays in cheap editions, say at 50c, would each Centre purchase?

Recommended, that each Centre, before Sept. 1st, appoint one member to solicit advertising for the Drama Study or other pamphlets.

Recommended, that each Centre introduce and undertake the formation of study or reading circles.

Recommended, that each Centre undertake as local conditions warrant, to further the study of the drama and the production of good plays by schools.

The chairman then turned the afternoon session over to Mr. Theodore Hinckley, chairman of the Educational Committee, who gave the year's report as follows:

Report of the Educational Committee

The Drama Study Department of the League has this year, as you know, issued three courses, making a total of eight study outlines now on hand. Two of these three were devoted to the study of technique; the first was prepared by the Committee of 1911-12 under Dr. Baker; the second by

the present Committee under Dr. Brander Matthews. As they attack the subject from different angles, they supplement each other—rather than overlap. These are the first publications of the League on technique. The third course, "A Season with the English Prose Dramatists of Our Day," was originally prepared by the Philadelphia Centre for its own use. However, as it suited the needs of a large number of League members throughout the country, it was passed upon favorably by the National Committee, and so distributed to all members. *All study courses formed in the Centres* should be submitted to the National Committee before they are printed so that if they are desirable for the entire membership they can be issued for all at once, thus aiding the National work and saving considerable expense to the local Centre. In almost every case it will hold true that what is valuable for a single Centre will be of value to many another Centre, to a large proportion then of the general membership. Two courses of study will probably be printed before the Summer; one a suggestive list of plays for easy reading, the other a course in drama designed especially for women's clubs which are undertaking for the first time the close study of drama. It is hoped that this pamphlet will be the standard "Beginner's Handbook" of the League and that other courses in close series will grow from it so that clubs will continue a developing study from year to year. Further courses are needed in such specialized fields as Ibsen, Shakespeare, the historical development of English drama, and various recent continental movements. These, it is hoped, will be published during the year 1913-14.

The Committee will be aided by suggestions from individuals or Centres as to the work most needed. The League expends considerable money and great energy in the production of these pamphlets. It hopes that the various Centres are doing all in their power to stimulate reading and study circles which pursue their work in a systematic fashion. This must be a large feature of the educational work in any Centre. Your chairman is always glad to have reports of progress along those lines.

Of genuine value in the educational work has been the Selective List compiled by Mr. Frank Chouteau Brown. No similar bibliography of recent drama literature has been made. Consequently the pamphlet is helpful to both scholar and layman—a distinct contribution to the League publications and to the field of drama knowledge. This list which contained material to January, 1912, will henceforth be continued quarterly in *The Drama*, and from time to time reprinted in revised pamphlet form.

At the beginning of the year, 1913, two pamphlets were issued by the Committee on amateur plays. One was the excellent article on a suggested course of drama study in the high schools, an article written by Miss Alice Howard Spaulding of the Brookline High School, who has herself tested her plan and found it successful. It is recommended that every Centre call this pamphlet to the special attention of the committee in charge of stimulating the interest of the local schools in the study and production of worthy drama.

The greatest development of the year in the Educational Department has been the taking over of the control of The Drama. This publication, more nearly than any other issued either in this country or abroad, contains the material desired by those interested in drama as literature and in drama movements. It has had from the beginning the recognition accorded to magazines of the highest class. Through no other material can one so conveniently and so thoroughly keep in touch with all worthy things dramatic.

The League assumed control because the magazine, which has never been financially profitable—probably because never properly exploited—was about to be discontinued. So valuable an organ along the very lines of League endeavor could not be permitted to go out of existence. Too, the League felt that its own dignity and its motives and aims would be clearly distinguished by the move. It is also an advantage that the League have a means for interpreting itself beyond its membership.

However, it is well to repeat that the magazine will be run on practically the lines which controlled it before—that it will not be devoted to League propaganda.

Each number will contain a translation of a complete foreign play hitherto inaccessible in English, reviews of the best current books on dramaturgy and of the most valuable current drama—especially that really great drama which is both drama and literature. In each number also will be found significant articles on interesting developments in drama and kindred branches—such, for instance, as stagecraft, pageantry, civic theatres and the like.

Objection is sometimes made that 75c the copy is prohibitive. I call your attention to the fact that League members pay—if subscribers—but 50c, and that a complete play, which would cost perhaps \$1.25, if printed alone, is found in each number.

The great request of the Educational Department is hearty support in gaining subscriptions. The League cannot let the publication drop. Neither can it continue beyond the

year unless subscriptions come in in greater number. A committee should be formed at once in every Centre to help out in this vital work.

Mrs. Otis Skinner has recently consented to head a Committee which shall take for its special field the creation of amateur groups of actors in small towns which have no other opportunity to see plays in representation. Her aim is to organize fairly permanent groups which shall become an important feature of the social and cultural life of the community. The task before her is an enormous one, but if successfully carried out it will prove to be one of the great achievements of the League. Certain difficulties in the way are the finding of able coaches—than which nothing is more difficult—and the choosing of meritorious plays suited to the powers of the untrained actors and to the needs of the audience. She will welcome suggestions and offers of assistance.

As you heard Thursday, many requests have come in for loan libraries of drama, usually to accompany our study courses. Many other letters have been received asking that the League arrange for the publication of drama at reasonable price. A clear cut statement of the situation has been prepared by Mr. Frank Chouteau Brown of Boston, as follows:

The Need for the Uniform Publication of Authoritative Versions of Standard Plays of All Countries.

How soon can The Drama League have its own editions of important plays: editions of plays that are either now unpublished in America or published at too high a price? It should be possible to print, bind and publish plays in an attractive manner so that they could be sold at a profit to the publisher for the uniform price of \$0.50 the volume. They are sold for that price—and less!—abroad, in France and in England; and in England, and more particularly France, nearly all plays are published at a standard size—so that individuals may purchase separate volumes for their private libraries and arrange them in order on their shelves to suit their own preference or convenience. In America, no one of these desirable conditions has yet been realized. It is only within very recent years that published plays have found an American reading public—and the Drama League itself is doing much to help create and develop this public.

The published play is, indeed, very vital to the intelligent study of the drama. Only by this means is it possible to obtain—in remote locations, unmetropolitan cities, or rural communities—any idea of the plays that have made history in our theatres, and that have provided us with a real lit-

erature of the drama. And only by this means can such a study of the drama be attempted—in even our largest cities, New York itself—as these important plays are themselves so rarely played—and then not conceivably in the variety and sequence desired for their serious educational study—nor would it be likely that such performances would occur in a locality at the times when they were most needed!

In making up separate courses of Drama Study, it has been found that many of the most important plays are often not available in published form. This means that they are entirely unobtainable at the time and in the places necessary for study. The prices now generally established for volumes of drama issued by American publishers also make it difficult for the individual to purchase the volumes necessary to the comprehension of such a course—and it is even oftentimes difficult for an established Club to arrange for their purchase for this purpose. Traveling libraries, if provided by the League organization, will probably never entirely keep abreast of the requirements for diverse courses required for study purposes in different parts of the country; and, further, these libraries, so far as they serve the purpose intended, are rather a disadvantage than an assistance to the publisher endeavoring to make the issue of plays a financially profitable investment—as it *must*—as they tend to prevent the sale of individual volumes, although at the same time they are gradually increasing the habit of play-reading among a larger public than at present exists to support the publishing of plays. Several publishers, who have been approached, have indicated, if the sale of, say, 300 copies of a play could be guaranteed to them, and it would be possible to obtain translations and the right to publish these pieces without exorbitant payments, that they would gladly undertake the payment of customary royalties for the publication of any play for which in their judgment any demand whatsoever existed. The sale of so considerable an order would not only pay a sufficient part of the cost of composition and printing largely to encourage them to assume the risk of recovering what remained; but such a distributed sale would also more or less ensure an important public from which they would expect a later steady demand for additional copies of the volume. If this is the case, there remains but for some organization, such as the Drama League, to arrange for courses in Drama Study demanding the use of the best possible examples of written drama; next to approach publishers with a guaranteed sale of a certain number of copies, and arrange with authors or translators for the publication rights of those plays needed for their purpose.

In the case of volumes already in type, but now published at too large a price; such an organization—representing so large a body of potential readers—should be able to approach the publishers with a proposition to have them bind up and supply to them paper-covered special editions of these plays at such a price that it would be possible to retail them to members for \$0.50 the volume. Such an arrangement would be substantially the same as that already in existence, which authorizes publishers to issue "Theatre editions" of certain plays in paper bindings for sale only at the theatre during the engagement of a piece, where a \$1.25 book is retailed for \$0.25 or \$0.50, under these especial conditions. For instance; in England all of Mr. Pinero's plays are published for 2s 6d the cloth bound volume; the price of the paper edition is only 1s 6d; while there is often issued a paper covered "acting version" of the most popular English plays obtainable in the theatre at 1s the copy—such being the case, for instance, with Stephen Phillips' "Paola and Francesca" or his "Ulysses"; or with Granville Barker's productions of "Twelfth Night" and "Winter's Tale," when the acting versions are sold by the theatre attendants for the still more reasonable sum of six pence!

In America, too, it is the habit of publishers to issue plays at a price higher than is usual abroad. The American publisher endeavors to make his playbook resemble the novel, in size of page and thickness of volume, and correspondingly endeavors to obtain the novel price, \$1.25 or \$1.50 the volume—and he publishes most of his plays at *net* prices, while the reading story is sold subject to considerable discount! Even when an English published book is imported in loose sheets and rebound over here, the price has always considerably advanced in transit. The 1s 6d to 3s English volume is sold for \$0.75, \$1.00 or \$1.25 in the American edition, as the case may happen to be. These prices are larger than they need be and the publishers are needlessly restricting their future field and profits by this handicap. It is probably not possible at the present time effectively to counteract these rather undesirable practices of American publishers. They are merely presented here for the careful consideration of book publishers interested in this possible field of future effort, and for what value they may be worth.

Even where it is possible to obtain published reading versions of some plays, it has sometimes happened that the authors have followed, with less intelligence, the method inaugurated by Mr. Bernard Shaw; and in the endeavor to make them more easily readable, have modified the stage directions so materially that the value of the published work

for the student of stagecraft has been considerably lessened. There has also been recently in America a tendency on the part of publishers to "novelize" versions of popular plays, trying by this means apparently to equal the profitable returns of the popular "best seller" novelties—which published volumes are of absolutely no value to the student of drama, and it is the experience of publishers that they have been of little value to them, or to the author, as monetary pot-boilers—in which at present consists their sole excuse for being! It is certainly the opinion of all those concerned in this movement that the "novelized" play is entirely to be condemned; and that that particular sort of published play distinctly does *not* meet with the approval or support of the Drama League membership, by whom it is considered a regrettable and mistakenly "commercial" tendency.

How far can the Drama League act as an intermediary between its members and the publishers of plays in helping to provide a supporting reading public for worthy drama; thus encouraging its logical and orderly presentation in type, and at the same time encourage the reading and study of these plays among its members; consequently making a larger number of people acquainted with masterpieces of the stage than could ever possibly be brought about solely through their performance in the theatre? At present it is practically impossible to arrange any reading course of the drama in English—other than Shakespearean—of any definite period or country, from the impossibility of finding good English versions of the plays that are most necessary to a proper understanding of the stage in such a country or period, available for study during the progress of such a course. A reading course in the classic French drama cannot be undertaken because of the lack of authoritative English versions of important plays of Racine and Moliere. Even the modern English drama cannot be studied to advantage; because it is hardly yet possible to obtain plays representative of the best work of some of the writers necessary to a proper comprehension of the present situation in the theatre in England. While the more important plays of Sir A. W. Pinero and Mr. H. A. Jones are published in England, along with the work of a few of the recent writers—such as John Galsworthy, Arnold Bennett, Stanley Houghton and the Irish writers, yet many of these plays are not easily to be obtained in America, and many have not been published—the plays of Mr. J. M. Barrie, for instance, being a notable example! Of important recent American dramas, some few plays have been printed, but in the most fragmentary and haphazard fashion, so that many of the best of them are not to be so

obtained. It is not possible, for instance, to purchase a printed acting version of Mr. Walter's "The Easiest Way," although it is a known fact that that particular play was set up in type and published for private circulation by the author. Without these documents, how is it possible for the foreigner—or the native—intelligently to acquaint himself with the position of the stage of his own times? How is it possible for him intelligently to judge of its annual product; to determine advance or retrogression; to keep exactly informed of the progress of the art of the drama and its refinement of technic?

The facts, then, are these: The desirability of providing certain standard plays for reading purposes by League members at as low a cost as possible, in order to make it possible for the greatest number of people to read and profit from them. Also the desirability of making this collection as uniform as possible in size and binding, so as clearly to distinguish them from other matter on the book shelves of the owners. In case of plays already published, this can be arrived at by importing them in loose sheets and rebinding in a special cover, probably of paper or heavy cardboard; and in the case of books of greater height of page, it would probably be possible to make the size uniform by trimming the sheets, after binding, at top and bottom. In the case of plays that seemed to be desirable for inclusion within this collection, not already published, some arrangement could be made, such as the Bobbs-Merrill people have now perfected with the Wisconsin Dramatic Society for the publications of middle western plays which that body is particularly interested in bringing before the public.

The selection of plays to be included in this "Drama League Edition" should be at once definitive and representative. Every play included should be as authoritative a translation as Mr. Gilbert Murray's versions of the Greek Tragedies. By adopting this method the League would eventually come into possession of a series of volumes on the Drama that would cover the masterpieces of the theatre of all languages, and all important periods, so that their members could always be able to obtain any one of these volumes at a nominal sum. There would be an advantage to the publisher in having any work he issued included in such a selection, because such inclusion would, to a certain extent, guarantee both the importance of the play and the authenticity of the translation; which should be of considerable assistance to him in advertising or otherwise placing the volume on sale. By limiting the League edition to paper bound volumes, it would be possible both to keep down the price of these

volumes for members' consumption, and at the same time assist the publisher—as undoubtedly there would be many members of the League, as well as of the general public, who would prefer the cloth bound volume for permanent placing upon their library shelves. It then only remains necessary for our publishers to adopt a uniform or standard size for plays, so that these volumes could be arranged upon the bookcase shelves in any grouping required by the individual purchaser; and this standardizing would also materially assist the publishers themselves. It would not be at all difficult—even in the case of books already published—to have the sheets, when bound, trimmed to a form that would suit them to the page size of the Drama League volume. *The whole matter is so evidently a field that is now open to the League for immediate utilization, that some action looking toward that end seems to be a pressing need of this year.* It remains but to estimate the number of study courses that are now in use; to revise those courses to include plays not heretofore available; to guarantee to the special publisher, or to a group of publishers, a certain amount of sales for these volumes—and the demand thus once created, there is no doubt but that the people conducting the business of book publishing, will find a means of creating the necessary supply!

The chairman then introduced Mr. John Merrill of the Francis Parker School, whose wide experience and eminent success in training children make him eminently suited to speak on

Children's Plays and Acting.

Mr. Merrill spoke of the fact that people realize today as never before the child's needs for dramatic expression, for seeing plays of suitable content appropriately presented, adding that the psychology of the subject is much better understood than its pedagogy. He suggested that the need for dramatic expression should be met largely by the work in the schools; that to this end teachers should be enlightened as to materials, methods, etc., since plays should also be good literature.

Mr. Merrill went on to say that the taste for drama must be cultivated as well as the knowledge of what makes the drama good. Emphatically the play should grow out of the work done in literature. Drama is made to be acted and good drama should take the place of foolish musical comedy and stupid farces. Mr. Merrill asserted that although there is a real need for seeing plays, still children are going too indiscriminately to the theatre, so that they see unsuitable

plays. The commercial theatre does not often meet the child's needs. There is grave danger also from the vaudeville and moving picture house, where all sorts of little plays are "run in," and the children receive pernicious ideas and wrong notions.

This need for seeing plays can be met in the first six years of school life by the plays given at school. For the older children and high school pupils the League might well include in the bulletin notice, some comment on plays especially suitable for children to see.

We should encourage also more moving picture houses like the one conducted in Boston by Mrs. Clement. Another way to have this need met is to secure special performances by groups of professionals who understand children and their needs. And by establishing a children's theatre with a stock company of players, assisted by children drawn from the classes. In these various ways we can practically develop the dramatic taste of our children so that they may become trained audiences of the future.

Miss Cora Mel Patten, chairman of the Junior Department, read the report of the year's work on

Organization Among the Juniors.

The Junior department came into existence less than two years ago. At the last convention we were able to report six circles organized in Chicago and seven in the field. During the Spring, while we were still in the throes of the Shakespeare Festival, it was decided to introduce Drama into our Playgrounds during the Summer vacation. This meant a great deal of work on the part of the committees, interviewing Park Directors, inspecting grounds, choice of plays, questions of costuming, staging, etc., were carefully worked out.

Work was carried on in eight Parks; two competent instructors were engaged who devoted their entire time to the work for two months. The children met for rehearsal three times each week, but we felt that this was a mistake and this summer they will meet only twice a week; each child was provided with a typewritten copy of the entire play; the same plays were used in all points; this was not wise as the children represented such diversified types, but it seemed necessary from an economic point of view, that we might make repeated use of the same costumes. Twenty performances were given to audiences numbering from two to eight hundred, some in the open and others indoors.

These productions were simple, even crude; to the curious visitor they might seem appalling in lack of the dramatic

element, but such did not know the children, nor the circumstances under which our workers labored. The main thing we accomplished was in demonstrating to Park directors the value of dramatic play.

At the close of the summer the demand from park directors was so insistent and the need seemed so urgent that it was decided to continue the work through the winter. Junior Drama circles made up of young people ranging from eight to twenty-five years of age have been carried on continuously in 6 parks, Echart, Stanford, Dvorak, Hamilton, Bessemer, and Russell Square; a half years' work has been done at Armour Square and Cornell Square; a full year's work has been carried at two Settlements, Bethesda and The Forward Movement, and a half year's work at Henry Booth House; beside this, work has been regularly done under League supervision in several churches and private schools, but financed independently of the League.

We shall have presented in Chicago during the season 76 plays; we have used in these performances about 450 young people and have reached 25,000 auditors; we have now five salaried workers who are devoting a portion of their time to our work; I do not believe in volunteer workers if one wishes continuous and reliable service. But in the beginning we had no fund; therefore we were compelled to accept volunteer service; moreover, it was impossible to get teachers who had had much experience in children's drama; from this beginning we have worked out a policy which seems practical and valuable; each applicant for work who seems to have the desired qualification is made a cadet and must give us a half year or more of voluntary service; if the work is satisfactory, such a teacher is then added to our salaried workers; we now have five such in Chicago and we have been able to carry five groups through volunteer service.

Perhaps our main equipment for the work has been a wardrobe of about 350 costumes; a majority of which came to us as a legacy from the Shakespeare festival and to which we are constantly adding; knowing the effect of the costume upon the child I am somewhat inclined to take issue with Shakespeare and to say "The Costume's the Thing." I cannot overestimate the value of an established wardrobe for the Junior work.

In the year's work marked changes have been brought about; with the children harsh voices have been subdued and crude manners materially improved; where heretofore the young people have carried on independent dramatic clubs and cheap plays have flourished, they have had this year

plays that have had a value from both an ethical and art standpoint; one director told me that even if we dropped the work now, the better things had gained such a footing that the influence would be lasting and the people would refuse the more commonplace; I have observed a very material change in the listening attitude of the audiences and I believe that in a few years Art may become a more potent factor than the police in controlling such audiences as assemble in our Park Halls. From observation I believe that the work to be of great value to the little children should be continuous, but that to the average adult young person in the congested districts to participate in only one play in a lifetime may be of significant worth.

For the coming summer we are planning to have something in the way of pageantry in the playgrounds, dealing with our city and state history, and our scenario is now under way. For next winter I hope to introduce two new ventures; to induce the older people who frequent the playgrounds to take part in plays with the young and to bring about an interchange of plays between our Playground and Settlement Clubs and the dramatic clubs in our Colleges; I believe it would be impossible to estimate the social influence of such a movement.

Outside of Chicago little has been done in organization except in a few of our centres; Duluth, I believe, heads the list with six Junior circles; I know little of what they have actually accomplished, but I know the Duluth people so well that I feel sure they have handled the children not only successfully but wisely; Superior, Wisconsin, has an active Junior League in the High School; they have given three plays during the season and seem imbued with the idea of providing suitable entertainment for the younger children; they seem to be already a potent force in the community, and report that the dramatic taste of the children has been materially improved.

The San Francisco Centre is enthusiastically promoting Junior activity but without even a Junior Committee; they are introducing the work into the playgrounds this summer and expect to carry it into the settlements next fall; their workers are all volunteers and are secured through the drama sections of the Women's Clubs; Los Angeles has appointed rather a formidable committee for Junior work; it is made up largely of teachers and playground workers, with an excellent chairman; they are bound to secure results; their plan has been to become an influence through the Schools and to induce the Board of Education to add a Drama Department to the course of study and to provide

special teachers. As Los Angeles already has a more diversified course of study than any other city in the country, I think this plan may be feasible there.

San Diego has not yet organized, but interested parties are actively promoting the Junior idea. Brooklyn reports nothing done as the field seemed occupied by other organizations; Boston has done nothing by way of organization and reports little need; Louisville reports nothing accomplished, but expresses a great need and a vital interest. Ann Arbor has appointed a Junior Committee and expects to work through the Schools and the Y. W. C. A. At Detroit two circles have been organized, one in a church and one in a Settlement; three plays have been given during the year; Washington has two Junior circles among the children and two among the High School students; Philadelphia has Junior work under consideration and expects to begin active efforts in the fall. Kansas City has tried to create an educational interest by a direct appeal to the teachers. Denver reports one group of working girls doing serious work in drama; beside these centres we have individual Junior Leagues in the High Schools at Owatonna, Minn., and in Palo Alto, Cal.; in Hamilton College at Lexington, Kentucky, and among the little children at Ellerton, Ga.

A list of plays for children was issued last September and another will be ready early next autumn; I know through the book stores and the authors whose writings we have been able to offer in manuscript form that an enormous sale of children's plays has resulted from this publication. Only last week the Librarian at St. Louis ordered several sets of the complete list of children's plays. We hope soon to have ready a pamphlet setting forth more detailed plans for Junior organization than we have heretofore had. I am convinced that this work can be most successfully done in Institutions, but I believe great impetus can be given the cause by the organization of neighborhood circles for the presentation of simple plays.

What we seem to need most is a more definite form of organization with more insignia attached.

Last year the correspondence came largely from the small cities; this season it has been more from the villages and large cities; more inquiries have come from the extreme east and the far west than from other sections. Without doubt the greatest good we have accomplished and our most far reaching influence is something that cannot be reduced to facts and figures. But I feel sure from the correspondence that has been handled that in hundreds of places this year vital drama has taken the place of the more formal exer-

cises that used to claim the attention of our children on festival days and occasions.

For what success the Junior Department has had I feel specially grateful to Mrs. Best, who believed in this phase of the work when it was only a dream in my own heart without an idea as to when or how results might come; an organization can do more for a cause in a year than an individual can do in a lifetime, and I feel that it was through Mrs. Best's influence that the Board was induced to adopt the Junior idea. But to Mrs. Besly is due our appreciation for enabling us to prove the faith that was in us for she has in large measure financed the Junior activities in Chicago. May I hope and believe that the delegates will go back to their home realizing at least that the most promising field of effort is with the children and appreciating to the full the suggestiveness of the Piper's "If we can only catch them while they're young."

In introducing Miss Hazel MacKaye, Mr. Hinckley spoke of her unique experience in preparing and producing pageants in various parts of the country, and notably at the present time her share in the great pageant in the World in Chicago. Miss MacKaye spoke on

The Pageant's Place in the Life of the People.

I have been asked to speak of "The Future of Pageantry in the Life of the People." I am well aware that this topic is too inclusive a one to treat of exhaustively in ten or fifteen minutes, but my temerity is perhaps not so great after all, since I intend to speak of only one principle of Pageantry—the principle, which to my mind most vitally affects its future—the principle of *Participation*.

But first of all, I should like to state what I mean by Pageantry. According to the Oxford Dictionary—"A Pageant is a brilliant spectacle, especially a Procession arranged for effect—a Tableau, Allegorical Device, etc., on a fixed stage or moving car. *Figuratively*—an empty or special show."

Let us hope that this figurative meaning is even now obsolete. It is not the dictionary meaning, however, of which I wish to speak. It is Pageantry in a far wider sense, which has elsewhere been defined thus: "Pageantry is an extension of dramatic art to the ends of popular expression, rejoicing in that co-operation which is the foundation of all free, happy and enlightened art."

This is the sense in which I speak of Pageantry, and it is by this principle of co-operation that Pageantry will form an important part of that Civic Theatre, which in the belief

of many, is soon to pass from a vision of the future to an actuality of the present.

Taking, then, this wider meaning of Pageantry, I should say that there were three principles necessary for its true *means of expression*, and that its uses and aims were also threefold.

The principles governing the *means of expression* of Pageantry are, first, *Participation*—to my mind its next vital principle; second, *Leadership*; third, *Conservation*.

The *Uses* and *Aims* of Pageantry are, first, Education; second, Inspiration; third, Civilization.

Each one of these principle of *means* and of *uses* could be treated indefinitely, exhaustively, but, as I have said, I shall confine myself to the speaking of one principle only—*Participation*.

When, early in the present month, the President of the United States, following a time honored custom, threw the first baseball, and opened the season in Washington, it was a more significant act than perhaps is generally realized. The sanction of the Chief Executive to a clean and wholesome sport, seems to bring back some of the spirit which animated the Greek Olympiads. One of the Washington newspapers thus commented on this spirit, in jovial mood. It said: "If the Millennium is ever to be realized, and complete brotherhood brought about, baseball doubtless will be the medium of achievement. If scientists would set themselves to solve the psychology of baseball, they would find the cure for all mental and physical ills. If men would take their enemies to a baseball game, they would turn hatred into undying affection. If families on the verge of dissolution would move upon the ball grounds in a body, all dissensions would disappear and they would 'live happily ever after.'

What is the reason for this overwhelming interest in the national game of baseball? Why is it that the "bleachers" are crowded by thousands every day? It is because these great audiences and the eager readers of the newspaper reports of the game, are themselves, in great part, baseball players of the past or present. From smallest boyhood, each man has played and studied and loved the game. The enthusiasm and the appreciation of the spectator so perfectly supplements the skill and activity of the player, that the game is really played not only by the men on the diamond, but by the fifteen or twenty thousand on the benches. In other words, it is the fact that the audiences have been themselves participators, at one time or another, in the game which they witness, which makes baseball the popu-

lar game that it is. It is not merely that each man is amused and entertained; it is also because each man has the knowledge and the understanding to appreciate the skill and difficulties of each play.

If this is true of baseball, what can be said of the possibilities of an art which includes the participation of not one sex (for after all, baseball chiefly interests the men), but of all the people—men, women and children, who, at one time, may form a part of the audience, and at another time may take part in the actual performance. The limits of Pageantry are not drawn by a diamond, or enclosed by "bleachers" and a grandstand.

I have used baseball as an illustration of one aspect of Participation only—namely the appreciation of the skill and difficulties of the game through actual experience on the part of each man in the audience. But Pageantry affords far greater possibilities for participation than mere appreciation of skill. The very name of Pageantry, as stated in the beginning, is that it includes and correlates so many forms of expression. This fact gives each art an opportunity to express itself in an infinite variety of ways. The actor, the singer, the dancer, are not the only ones who can share the joys of participation, for, in the designing and directing of the Pageant, the painter, the sculptor, the architect and the musician may have their share. Moreover, the handicraft side of Pageantry is in itself a wonderful field for active participation. The making of the costumes and the properties, which have been designed by the artists, gives opportunity for skill in fashioning things, and a pride in fashioning them *well*, which brings back the well-nigh forgotten *joy in labor*. This is a form of participation in which even the smallest child may join, for each child can be made responsible for some simple portion of his costume, if only by searching in the woods or garden for the special flower he is to wear in his hat.

A true Pageant, then, would be built according to some such scheme as this. First, intelligent, skilled leadership, under whose direction and guidance all activities shall be placed—the writing of the story or Allegory—the designing of costumes, settings, properties, etc., and the *making* of these designs by the people. Then the careful, unforced rehearsing of the acting, singing, and, finally the bringing together of all these parts to make the complete whole.

In short, a Pageant to be truly expressive of the people, should be the product of the efforts of the *whole* people. It should embrace the effort shown by the designer, in his most elaborate plan, or the Director in his experienced gen-

eralship, down to the effort shown by one of the least of the actors in the making of the tiniest star on the end of the smallest wand.

But such Pageants are not built in a day, nor even a month or six weeks. They are the result of the loving labor of months and even years, according to the size and the scope of each Pageant. In so far as we insist on such true participation, just so much shall we make the art of Pageantry, the people's Art.

It is interesting to see what has already been done in these brief eight years since the Pageant's revival in 1905. Strangely enough, this revival was made almost simultaneously in England and America. It was in 1905 that the first Pageant was given in Sherbourne, England, and it was in that same year of 1905 that the first two revivals of the Pageant took place in America—the one in Boston, where the Normal School celebrated the completion of its new building—the other by artists of the Comish Colony when they gave their "masque" in honor of St. Gaudens.

The result of this revival has been an astonishing number of spectacles in both countries, some of them produced according to the right principles of Pageantry, others accomplished by very indifferent methods, but very few of them done with the consciousness that Pageantry was the art of the *People*—first, last and always.

In this country, the safe and sane Fourth has sought expression through the Pageant. Sometimes the cities have built their own Pageants themselves, with varying results as to true participation; other cities have been the victims of a new commercialized form of Pageantry—a "ready made" Pageant composed of a traveling company, which supplies story, actors and properties for a share in the gate receipts. This commercialized Pageant is the most malignant and destroying disease which threatens the life of Pageantry today, and it should be crushed out of existence, if we are to keep this art uncommercialized, and true to its high calling.

In speaking of the new celebration of the Fourth, it is a matter of congratulation to all of us that the Washington Centre of the Drama League is this year to inaugurate a Festival whose aim will be especially to emphasize its *Civic* character. The committee of the Drama League will have the co-operation of all the Playgrounds which have already, under the leadership of their trained teachers, presented many entertaining plays with games and dances. They can also count on many clubs and associations, some of which have given for years annual festivals of great significance and beauty. The directors will therefore find ready to hand the

result of long previous effort, so that the three months of direct training will practically represent as many years of actual preparation. It is the desire of the directors to utilize and correlate what already exists in festival form, rather than to evolve anything especially new.

A Fourth of July Pageant given at the National Capitol, under such auspices, and in this spirit of true Pageantry, is of happy augury. It will go far toward making our ancient Fourth—with its mere vacuous noise and murderous explosives, only the memory of a distressful dream.

Whenever true participation has been enjoyed, the participants have been made happy beyond measure.

I remember the Peterborough Pageant, where, under the skilled leadership of Prof. George P. Baker, and his assistants, the townspeople of Peterborough built their own stage, made their own costumes or lent some of their precious heirlooms, and hastened their nightly "chores" so that they might attend rehearsals and make a success of their three days of festival.

A similar instance is afforded by the St. Gaudens festival. There the artists of the Colony designed and executed the Greek altar, the chariot and the benches that were used. They also designed and made all the costumes, some of the materials for which were especially dyed in order to secure perfect harmony in color.

In the Pageant with which I am now connected, hampered as it is, by being presented within the walls of a theatre, there are countless instances of this happiness—this new life that it brings to the participants.

One woman, who was a chronic invalid, came to each of the two daily performances to forget her pain. She began by appearing in only the first Episode, but ended by taking part in every single one of the five Episodes, and I believe she regretted there were not more! From volunteering one or two performances a week, hundreds ask to come twice as often. In order to take part in the evening performances, one group of working girls formed a little club, each contributing toward a simple supper instead of their usual substantial meal at home. Moreover, after the performances they were obliged to walk nearly a mile, as they were too late for their last car. When they were sympathized with for this supposed hardship, one of the girls laughingly exclaimed—"Oh, we can ride and eat all the year round, but the Pageant only lasts five weeks; I just wish it were the other way."

What, then, can the Drama League do to help conserve this mighty force—to guard it from harm and destruction?

First of all, it can go *slowly*. It can insist that whenever the Drama League attempts, a Pageant or a play or a Festival, it shall be chosen to suit the limits of the possibilities for true participation. These limits vary with each Drama League Centre. Here in Chicago much has been done to organize centres, which should the city decide to give a Pageant, would furnish many groups of young people and children, all ready to participate. Each year will bring more and more people into the ranks of the Drama League's members. All cities, however, are not so well prepared, but each city can resolve that nothing shall receive its sanction which is "pasted on top," so to speak—which is grafted on the people hastily or unadvisedly, however eager may be a few enthusiasts, but that, whatever is done, however small, however unambitious, shall be the result, down to the smallest detail of the participants themselves—that it shall truly represent the people.

Is it too much, therefore, to picture a time when, instead of twenty thousand spectators crowded about a baseball enclosure with nine or ten men upon it, we shall find wide open spaces of surpassing beauty, about which are gathered twenty thousand people, enjoying a noble and beautiful art, expressed and interpreted by two or three thousand of their fellow townsmen—an art which arouses in audience and actor alike the highest emotions and aspirations! A time when the audience will rise as one man in unanimous response to a singularly beautiful interpretation, because each spectator has the knowledge and the understanding to appreciate the skill and beauty necessary for such an interpretation. Such an art—such a state of civilization is doubtless *possible*, you agree, but alas, how far away! But it is *not* so far away if those who understand the trend of the times and who realize the deep significance of Pageantry, will make it their mission to develop and safeguard it. Not so far away if the *Leaders* in this Art will hold fast to those principles which are necessary to true Pageantry's very existence—if they will keep themselves ceaselessly awake to the menace of commercialism. But you ask, where are we to find these *Leaders*?

I do not think we have far to seek. Should they not be here among the members of the Drama League? Is there any other organization which has the training, the ideals, the vision, and therefore the responsibility?

Participation and *Leadership*—these are the two watch-words of Pageantry. Participation must rely on *Leadership*, and *Leadership* on the Drama League.

Prof. Benedict Papot was then introduced to make the main address of the afternoon on

Modern Tendencies in French Drama.

"The Drama League is aiming to create an intelligent audience, therefore it must study into the development of all forms of drama. One great difference between French and American actors is the fact that French actors enunciate so much more distinctly. The dramatist's lines can be heard in almost any part of the house, but in America the audience cannot appreciate the drama because the actors so frequently cannot speak clearly. For this reason, in America the great use of dialogue is discouraged, because it becomes tiresome when it cannot be heard. Americans demand much action to take its place—a good deal of bustling about, things that they can see—since they cannot hear the slipshod speech of the actors.

In France, however, the audience listens wisely, discussing the play afterward. The French also know their classics thoroughly; they have a good background and a vocabulary. They listen and think; then laugh in the right place. It is a strange fact that the theatre is always a little behind the times. After the romantic novel was dead, the romantic plays came into being. Next the realistic novel, and then when it had disappeared—the realistic play. To-day in France it is the woman problem that takes the lead, but it is the men who have started it, and have awakened to the fact that they have been unjust to the women. The stage follows the public trend of thought, it does not precede it.

The French yet retain the well made play, although there is a tendency to shorten the exposition; they do not cut the dialogue. In France a play must have literary value, although it need not necessarily be academic; but the French will not tolerate preachments. Their drama nowadays is less spectacular and more human; types are not so prevalent, and one must become acquainted with the characters before one can label them.

Another striking change is in the endings of the plays; they are more indeterminate, the audience is left to its own conclusions. An important feature of the French drama is the fact that it has kept close to the people and has not varied very much." Mr. Papot cited several plays in detail, in explanation of his points.

In the absence of Dr. Schelling, who was detained by illness, Prof. S. H. Clark of the University of Chicago spoke on the

Vocalization of Plays.

Mr. Clark emphasized the modern tendency to careless reading, and predicted that there would never be appreciative audiences until we learned to read drama for ourselves, and insist upon correct line interpretation by our actors. In very interesting and illuminating detail Prof. Clark went on to cite instances where many of the leading actors of our day indulge in inexcusable carelessness in interpretation.

The address made a strong appeal to the intelligent audience to use its intellect in the theatre, to know the lines by careful reading of them and to insist upon correct interpretation by the actor. With this stirring appeal to Drama League members to become intelligent playgoers the session adjourned for the formal banquet.

EVENING SESSION.

The Convention closed with a formal banquet at the Hotel La Salle, largely attended by members and guests. Among the guests of honor were Miss Edith Wynne Matthison, Miss Hedwig Reicher, Miss Ellen Von Volkenburg, Miss Hazel MacKaye, Mr. Charles Rann Kennedy, Mr. George Vivian, Mr. Clayton Hamilton, Mr. Raymond Alden, Mr. Maurice Brown, Professor S. H. Clark. The guests of honor responded entertainingly to calls for toasts. The delegates and members had a thoroughly enjoyable evening of relaxation, carrying through it the inspiration of the Convention sessions, adjourning at the last to return to their scattered homes, imbued with real faith in the League movement, and a determined desire to promote it energetically during the year. The strongest impression of the Convention was the conviction of a real need for the work and a real interest on the part of the worker.

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Drama League of America

(ORGANIZED APRIL, 1910)

REPORT

OF THE

FOURTH ANNUAL CONVENTION

PHILADELPHIA

April 23, 24, and 25, 1914

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736 MARQUETTE BUILDING
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Mr. Gilson Gardner, Washington

Mr. Eames MacVeagh, Chicago

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REPORT

OF THE

FOURTH ANNUAL CONVENTION

APRIL 23, 24, 25, 1914

CONVENTION HEADQUARTERS:
BELLEVUE STRATFORD HOTEL
PHILADELPHIA

General Topic for the Convention:
Audiences and Dramas of the Day

Thursday, April 23, Shakespeare's Birthday—350th Anniversary

What hath this day deserved, what hath it done
That it in golden letters should be set
Among the high tides of the calendar?—King John.

General Subject for the Day:
The Influence of the League Through Its Centers

Publicity and Organization Department, Mrs. A. Starr Best, Chairman.

MORNING SESSION

Clover Room, Bellevue-Stratford Hotel.

The convention was called to order by Mrs. A. Starr Best, the President. In her address of welcome Mrs. Best said:

In calling you to order today, I have two very definite messages to set before you. One is the very emphatic fact, that the year just past has been one of unusual success and accomplishment—the other to impress you with the point that this Convention, with its unusual array of speakers of authority, presents a rarely equalled opportunity to discuss the problems which confront us.

The sessions which open today are primarily for the benefit of the communities which you represent, and these communities cannot benefit by them unless you participate freely in the discussion and carry back to them full accounts of all that is said. Your directors were determined that this should not be merely an occasion for listening to reports and brilliant addresses—we felt that since our delegates represent as well the highest point of interest in drama in all parts of the country, often the most interesting point will occur in the discussion. Therefore we have rigidly reserved a period for discussion in every session, and earnestly hope you will take advantage of it.

In speaking of the year just past as the most brilliant of our history, I do so advisedly. In the first place, it shows great difficulties—greater than ever

before—since with the separation of the local Chicago work by the formation of a Chicago Center, the National Board lost heavily, not only in its income—which was serious—but also in the makeup of its members. For with the creation of a truly national organization, there were fewer members from Chicago, making the Board more scattered and with fewer active workers.

We have also been tremendously handicapped as to Committee workers, and find it difficult to equip our work without encroaching upon the field of the local center. Also, due to this same fact, the Board meetings were less frequent and business, therefore, much harder to accomplish. With a scattered Board, meeting infrequently, with a much reduced income proportionately, and greatly handicapped as to workers, we have, nevertheless, been able not only to carry the work, but to undertake at least three new achievements.

In the face of these difficulties we can show accomplishments of great value. There have been certain definite steps taken of vast moment. First among these was the development of the Circuit scheme and its successful experimentation, of which you will hear in the Playgoing Committee's Report. This is perhaps the most significant thing the League has ever done, and the most difficult.

But of almost equal importance has been the carrying of the Drama Quarterly throughout the year. Taken on in the spring, this magazine has been supported and conducted by the League under the extremely able and devoted editorship of Mr. Hinckley, and has advanced greatly in reputation and position.

Also of vast importance was the establishment of the Drama League Series, of which the Chairman, Mr. Brown, will tell you, perfecting as it did an arrangement with Doubleday, Page and Company, for the publication of valuable dramas in inexpensive yet desirable editions, chosen by a committee of the Drama League. Seven volumes have been published, and three more will follow in the fall. This series needs and deserves your loyal and enthusiastic support, and we earnestly hope that you will endeavor to arouse special interest in it among your members on your return. The ten volumes will be supplied by the League with Syllabi for club studies, and will make an excellent Drama program.

These are the three big *new* achievements of the League during the year, all involving much labor and much expenditure. In addition to this, the regular work has been brilliantly carried, showing a great increase in members, fluctuating now around 15,000. Many new centers have been formed, of which you will hear later. Much literature has been printed and distributed—pamphlets prepared by all the departments. Investigation on all sides shows, that the Public needs us. To our great satisfaction, an examination of the office mail for a week, or even a day, shows beyond question that the Public is using us,—appreciating and benefiting by our existence.

The work of the year has indeed been gratifyingly varied, ranging all the way from persuading the Syndicate to book an unpopular town down to encouraging that town to raise its guarantee.

We have been asked every kind of question, and urged to do every conceivable thing, varying from the selling of a specially to-be-designed Drama League pillow, to an offer to bring the Passion Play from Oberammergau to Grant Park under our direction; or the organizing of a troupe of Drama League Stars to tour the country.

We were even asked to form a department to write and prepare scenarios for the moving picture houses which could be sent out over a nation-wide circuit, and to prepare one-act performances for the vaudeville houses. These two latter suggestions open up new possibilities for future usefulness if properly adjusted when our equipment shall justify the work.

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Many absurd requests have come to us as well, as more than one letter asking for the names of all actors who had ever performed in Shakespeare, and frequently a request for the names of all the dramatic schools in the country.

Perhaps most significant of the devotion on the part of the workers is a similar elasticity in the bounds set by every chairman and director as to his specific duties. We all do a little more than we can.

As to the duties of the President, on which I ought to report to you, I have found that there is no limit or set boundary; they appear to range all the way from begging a box of the janitor for shipping literature to Centers up to the highest possible honor, the privilege of welcoming a brilliant host of speakers at the national convention. During the year your President, as Chairman of the Organization Committee, has organized sixteen centers. Many trips have been taken for publicity purposes and numberless addresses made. Over thirty-five cities have been visited by your President for this purpose, and many important organizations addressed. As these calls become more and more frequent, and the League, having no funds, does not finance them, it becomes a real problem of the future, how such expenses can be handled. I have found that the chief function of the Executive is to see that everybody does a little more than he possibly can and then do all the left-over disagreeable tasks that nobody else can do. Even the office secretary soon learns to take advantage of this wide range of duty, and showers upon your devoted head all the letters which she knows are positively unanswerable.

Much as we may smile at the questions which come in, we are very glad indeed to have them come; as it is because of this ever increasing demand upon us by the public for help, and *our ability to meet* it, that I venture to say that the year just past has been the most markedly successful of our history. Not only does it show big things successfully begun, but it shows real demands upon us, by a national public, which we have been able to meet; it shows real accomplishments by our centers of which we are justly proud; it shows our instrumentality in a genuine awakening in interest in good drama.

With such a report for you today, and such a background, this Convention augurs great things for the future. It is therefore with the expectation that you will outline plans of great moment that I now open the Fourth Annual Convention of The Drama League of America.

Mrs. Best then introduced Mr. Henry La Barre Jayne, President of the Philadelphia Center, who welcomed the delegates to Philadelphia.

"It is most fitting that I should welcome this Fourth Annual Convention of the Drama League to the home of the first theatre in the western world. It was established in 1754, just outside the limits of Philadelphia, and it is said that the curtain was painted by that ill-fated and gallant gentleman, Major André. It is needless to say there was great opposition to the enterprise, "the evil effects of which, no man can measure." Judge Allen, who refused to issue the injunction against it sought by the city council, was supposed to have called down the righteous judgment of Heaven upon himself in the death of his wife on the very day when he was to have witnessed the first performance. This theatre was in existence for thirty years and was replaced by another, the site of which is not far from this hotel."

Mr. Jayne then extended the warmest greeting to the delegates, and offered the hospitality and services of the local center. In the absence of the National Secretary, Miss Eleanor Fitzgibbon, of Pittsburgh, was appointed secretary for the Convention. The Treasurer being absent, the Treasurer's annual report was read by Miss Ethel Smith of Washington, D. C., and on motion, adopted.

Balance on hand April 1, 1913.....	\$2,048.34
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RECEIPTS.

Individual	\$ 879.80
Supporting	74.00
Clubs	265.90
Centers	3,519.03
Educational	124.55
Playgoing	73.75
Convention ..	656.50
Festival	21.00
Benefit	613.10
Drama	1,941.97
Publicity	18.65
General	401.06
Junior	9.60
Sale of Literature.....?	54.05
Advertising	154.60
Playground	125.00
Miscellaneous	158.41
Interest	5.47
	<u>9,096.44</u>

Total Receipts	\$11,144.78
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DISBURSEMENTS.

Playgoing	\$1,532.88
Educational	376.37
Publicity	390.75
President	58.35
Treasurer	572.34
Secretary	302.15
General	2,203.11
Benefit	309.40
Drama	2,688.70
Chicago Center	22.00
Convention	747.25
Meeting	33.50
Festival	77.04
Playground	238.18
	<u>9,552.02</u>

Balance on hand April 1st, 1914.....	\$1,592.76
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Checks issued April 1st in payment of March bills.....	\$1,014.11
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Actual present balance	578.65
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Respectfully submitted,

WILLIAM T. ABBOTT, Treasurer.

Miss Fitzgibbon read the annual report of the Secretary, which on motion was adopted.

Annual Report of the Secretary

On the date of our Third Annual Convention we had registered with the National office a membership of 9,253, which included membership in our 16 Centers and the 2,000 members transferred to our Chicago Center newly formed. Today we have 33 Centers, with a membership of 15,136, which is divided as follows; the affiliated membership now numbering 100,000:

	Ind.	Supt.	Clubs	Libs.	Colleges
(National)	870	10	126		
Athens	96		2	2	
Ann Arbor	267	4	8	1	

	Ind.	Supt.	Clubs	Libs.	Colleges
Atlanta	680	4	8	1	4
Bridgeport	88		6		
Boston	2074	59	1	7	1
Chicago	1250	182	88	6	2
Champaign-Urbana	129	1	1	1	
Cincinnati	300	1	5		
Decatur	100				
Denver	235	30			
Detroit	172	30	6	1	
Duluth	156	5	2	1	
Ft. Wayne	223	0	3		
Grand Rapids	192		1		
Green Bay	175				
Hartford	435	29			
Indianapolis	527	76	1	1	
Jacksonville	124	1			
Kalamazoo	182	10	2	1	
Kansas City	170	3	3	6	
Los Angeles	510	13	6	2	
Louisville	95		15	1	1
Medford	94	1	5		
Milwaukee ..	216				
New York City	1281	142	42	47	30
Ottawa, Canada	192		1		
Philadelphia	1543	85			
Pittsburgh	111	4	2		
Portland	250				
San Francisco	543	4	5	1	
Superior	72	3			
St. Louis	220				
Washington	373	17	11	2	1
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	13945	724	347	81	39

These Centers have paid into the National treasury their pro rata dues, \$3,519.03, for which they have received for their members, the following literature: Third Annual Convention Report—6,842; Course H—2,925; Pamphlet on Formation of Study Clubs—12,815; Drama Study in High School—2,145; Selective List—12,286, making a total of over 73,000 pieces of literature, besides the book reviews on new books by Miss Hunt, Charlton Andrews, Dr. Richard Burton, Clayton Hamilton. We have just sent to our Centers a leaflet on work with amateurs by J. M. Clapp, and a list of plays for drama study which may be secured in cheap editions. Within the next week each Center will receive the new Course just from press, First Course for Drama Study by Clubs, compiled by Theodore B. Hinckley, Chairman of the Educational Department.

Thirteen of our Non-Producing Centers receive bulletins from Chicago, while nine Centers receive New York bulletins for their members.

There are requests continually from libraries and clubs for complete sets of our literature to be used for reference work, also inquiries for data to be used in giving papers before clubs dealing with the foundation of the League, its aims and purposes and what it has accomplished.

We now have 725 subscriptions to The Drama, with new ones coming in continually. Libraries subscribing for the first time are making request for complete sets for binding purposes to be placed on their reference shelves.

MRS. JOHN EDWARDS, Sec'y.

The President then appointed the following committees: Resolutions—Mrs. George P. Morris, Boston; Mr. W. O. Bates, Indianapolis; Mrs. F. C. Turner, San Francisco; Mrs. Samuel Jarden, Philadelphia.

Chairman of Elections—Mr. Dana Brannon, Hartford.

Tellers—Mrs. J. R. Ormsby, Indianapolis; Miss Grace D. Clark, Bridgeport; Mrs. Herman Ostrander, Kalamazoo.

Recommendations—Mr. Percival Chubb, St. Louis; Mr. Forrest Izard, Boston; Miss Edna Hendrie, Denver; Mrs. F. C. Turner, San Francisco; Mrs. Samuel Jarden, Philadelphia; Mrs. James H. Robinson, New York.

The Proposed Amendments to the Constitution were then read by the Secretary.

After this preliminary business the interesting subject of the morning was opened in the report of the Chairman of the Publicity and Organization Committee, Mrs. A. Starr Best, who gave

THE YEAR'S PROGRESS

Annual Report of Publicity and Organization Department

The effort of this Department for the year has been devoted almost entirely to the organization part of the work. With the determination of the Board last Spring to make a really serious experiment in the circuit idea, it soon became apparent that the Playgoing Committee was helpless without the advance work of the Organization Department. Such Centers as we had were too scattered to be of real service. If we were to develop a really practicable circuit we must organize with the circuit plainly in view. Moreover, we soon saw with painful clearness that the Playgoing Committee was absolutely at a standstill unless the Organization Department had preceded it. As the Playgoing Chairman will tell you later, the chief weakness of our circuit work developed in the towns where we attempted to operate without an organization.

With this one purpose of desiring to establish the circuit system, the main effort of the year has been devoted to organization either in towns which absolutely demanded it or else the arousing of interest in communities which were on the line of the proposed circuit. In collaboration, therefore, with the Playgoing Department we selected six towns for a Michigan circuit of one week, six for an Illinois week and six for a Wisconsin week, setting out to establish the missing links in the chain where Centers did not already exist. In Michigan we already had Detroit, Ann Arbor and Grand Rapids. We set to work, therefore, on Kalamazoo, Jackson, Saginaw, Lansing. But of these only the first has materialized into a full fledged established Center, which was organized last June. We shall pursue the other three another year and hope to establish work in some of them next season. Later opportunity developed an opening in Fort Wayne which would work very nicely with the Michigan circuit, and was finally established in November in time to be included in the circuit plays.

The Wisconsin towns included Milwaukee, Duluth, Superior and Green Bay (which were already established), and three smaller towns in the Fox River Valley. Much time and effort was spent on these small towns of about 15,000 to 20,000. A thriving Center was created in Green Bay, but the other towns proved to be too badly equipped with theatres to be feasible, at present.

In Illinois there was a richness of material. Because of the interest already existing we chose Rockford, Champaign, Urbana, Springfield, Streator and Decatur for new towns to be added to Jacksonville. Much time was spent in

correspondence and work with these communities and all of them eventually were included in the circuit, but Centers were established in only two of them—Champaign and Decatur: the others are still working toward it. Several other Illinois towns are aroused, however, and are ready to organize and step in to take the place of any laggards for an Illinois week.

In Georgia work has been carried on through our talented State Representative, Miss Cobb, who is working up a chain of six cities which she hopes will be ripe for organization very soon. In line with this we are at work on a chain north and south through the Middle West, as New Orleans, Birmingham, Nashville, Memphis, Sioux City and several others. Another line which has been opened up is through the Northwest, with stirrings of interest in Valley City, Fargo, Missoula and Centers established last month in Medford and Portland, Oregon. Farther South we have been working with San Diego, the Monterey Peninsula, Greeley and Oklahoma City. The Department has had long and difficult correspondence with Canada in the hope of adding Montreal and Toronto to Ottawa, already organized, for a Canadian circuit.

If you will glance at the "spotted" map before you, you will see that the organization work of the year, so far as it has been deliberately planned, has had this circuit plan in view. In October three big cities were organized—Indianapolis, Cincinnati and Pittsburgh, all valuable and promising and all represented here today to give their own report.

A general glance over the work of the year will show it to have been the richest in achievement of any year. More new Centers have been added with less expense and with larger membership, than in any preceding year. Since the last Convention we have admitted to the list of Centers sixteen cities as follows: Ottawa, Kalamazoo, Athens, Atlanta, Green Bay, Indianapolis, Cincinnati, Pittsburgh, Champaign-Urbana, Decatur, Portland (Ore.), Medford (Ore.), Cleveland and Buffalo, Grand Rapids, St. Louis, making thirty-five. Two cities have been re-organized, strengthened and invigorated.

Campaigns are well under way in Spokane, San Diego, Seattle, Greeley, Oklahoma City, Minneapolis, St. Paul, Troy, Springfield (Mass.) and Springfield, Ill., Nashville, Birmingham, New Orleans, Omaha, Bloomington, Rockford, Peoria, Streator, St. Joseph, Mo., Richmond, six Georgia towns, and Montreal. In all of these towns we should be able to crystalize interest by Fall. There are a few smaller towns which would be especially helpful in circuit work where we have no opening and would be glad of interest, such as Elkhart and Lafayette, Ind., Clinton and Des Moines, Ia., also Council Bluffs, Sioux City, and Grinnell, Iowa; Albany and Poughkeepsie, Syracuse and Rochester in New York; New Haven and Providence in New England, Fox River Valley and Madison, Wis.

Another glance at the spotted map will show you that most of the larger cities are now in line. This is all the more astonishing when we remember that we have never made the first advances in a region, but have merely answered a definitely expressed desire for help in organizing a community. Even in working up the circuit, we chose merely the towns which had already exhibited interest and expressed a desire to co-operate. In the smaller towns the work is slow and it often takes a year to start the interest and reach the right leaders. Since we require 100 members for organization, it sometimes seems like a great undertaking to a small town and needs time for working up.

In addition to all these towns with which I have been in constant communication all Winter, many others have sent in desultory inquiries which it has been impossible to follow up.

Remember again that this work of organization has been carried on without a salaried worker, without any allowance for traveling expenses, and that such organization as has been effected has been done at the expense of the locality or of the officer visiting it. The Department has not gone out to solicit interest. We have answered requests only, and even then could not take care of all the demands. With an experienced and capable organizer and a fund to send him from town to town, we could soon have a network of

towns doing Drama League work sufficient to carry a League play from coast to coast. In fact, the very greatest difficulty with which we have to contend is the vastness of distance and our extreme poverty which makes it impossible to cover these distances. Looking backward the work of the Department is most encouraging; looking forward the future is brilliant, but it will depend entirely upon whether or not we can secure the means to meet this absolutely essential expense of an organizer.

Perhaps one of the most interesting features of the year's work—and surely the most instructive—has been the discovery of the infinite number of problems which confront the different cities, and their limitless variety. Just as in a large family, when you think at last you have thoroughly mastered the difficulties of training children—the next baby will quite upset all your carefully outlined theories—so these cities undertaking organization require totally different and special treatment each time. No form letter will ever suit the emergency—no given set of rules will meet the exigencies of the occasion and always one must find new solutions for new problems. Various methods of starting the campaign have been used, depending entirely upon the opening. Sometimes organization goes with a rush; a mass meeting gets hold of just the right people and the work starts off with vigor; but more frequently some interested and inspired individual writes in for suggestions and then under advice of the Department works for members and interest until an Organization Committee of prominent and influential people is achieved; then a meeting addressed by the organizer and followed by elections is almost sure to result in a permanent organization. Sometimes it is even slower and a quiet campaign is adopted to secure one by one the 100 members before organization is effected. It is impossible to say which of these methods is most successful, as it depends so entirely on local conditions, but even more on the personnel back of the local movement. The miracle has been that we have fallen so seldom into the wrong hands. Remembering that the initial work is done at long range by correspondence only, guessing as best we can at the personnel of the leaders interested, it seems to me little short of miraculous that there has been only one abortive attempt and no fiasco. Once or twice a Center has been re-organized and strengthened, but no Center organized by us has proved unworthy of the name or has gotten into the hands of unscrupulous leaders. This perhaps is the best testimony of the power and value of the League that it does not appeal to the self-seeker or unscrupulous.

You will all doubtless remember that this has been rather of a trying and critical year since we were obliged to prove ourselves as a National organization and do without the extra income derived from the Chicago members before they were formed into a Center. The burden of this crucial test fell most heavily, if not exclusively, on the Organization Department, and it was placed under the heavy obligation of holding the National work together and maintaining the close co-operation of the Centers. Feeling this responsibility very acutely the Department has tried to keep in close touch with all Centers. With their co-operation and help we have been able to keep in touch with all their activities and be of frequent service to them. This service has run the gamut from ordering stationery and printed matter, adjusting local disputes and differences which have occasionally arisen in smaller towns, sending out literature and keeping a careful record of these activities, all the way to securing speakers for their meetings and furnishing advice more or less valuable, ad libitum.

This has been, of course, the pleasantest part of the work as it has everywhere been encouraging to see all that is being accomplished. Especially striking is the great variety in the work of the different Centers. The charts, which are exhibited today, will give you an idea of the variety and effectiveness of this work, and you will be surprised to see how much some of the new Centers have done in their short term of existence.

The Department has kept a scrap book of the activities of each Center in which appear all notices and announcements sent out by it. The delegates

will find this book especially helpful to them in planning their work for another year, as the accomplishments of each Center will help the others to add to their achievements another year. Many things such as the remarkable pageant in Washington, the Hans Christian Andersen Festival in Los Angeles, the Chicago Historical Pageant, and the Shakespeare Essay competitions in San Francisco and Kansas City, cannot have adequate description in a chart. They were events to make us rejoice as a National body and emulate.

Two other scrap books which we have here will also be of great interest to any who are anxious to get hold of the real activities of the organization, as they contain press notices, showered upon us from all parts of the world and at all periods of our history. Many of these are very humorous, many are extremely gratifying. In a certain way, the cartoon in the yellow journal with which we were twice honored was almost as noteworthy a tribute to our prestige as the dignified eulogistic articles in the Westminster and Pall Mall Gazettes of London. Throughout the year from time to time there have been interesting and valuable articles on our work in the American, Scribner's, Vogue, Everybody's, Ladies' Home Journal, Life, Dramatic Mirror, Billboard, Chautauquan, Saturday Evening Post, Harper's Weekly, Current Opinion, Leslie's and other well known magazines. These have all been unsolicited and usually written by outsiders as regular contributors. They have never been propaganda articles sent in by us for publicity. This means, of course, that the movement has already achieved a recognized place where it can claim a right to public attention and the interest of the community.

Under the direction of Mrs. William S. Hefferan letters were sent to the various Federations for time on their Convention programs, but it was not possible in most instances to supply speakers for the distant States who desired it. It is hoped to have time on the Biennial program in Chicago and we will also have a representative on hand to meet and interest people.

With the help of different Centers work was done in several State Conventions. Mrs. Marshall Smith spoke effectively at the Pennsylvania Federation Convention, and at the New York Federation representatives of the New York Center, Mrs. C. H. Hoard, Mr. Wm. Bohn and Mrs. T. S. Hope, addressed the delegates and met them afterwards for conference. Mrs. J. C. Mathewes, of New Orleans, is to address the Arkansas Convention. The Chairman had the honor of addressing the Illinois State Convention which met in Evanston. Mrs. Wm. C. Spiker, of Atlanta, spoke to the Georgia Convention, and Mrs. Robert Seymour was extremely successful in arousing interest at the Minnesota State Convention. An appeal was made also by our State Representative at the Oklahoma Convention.

As a result of this activity many openings were created for interest in the work in these States, and much correspondence for the publicity department. About 4,500 letters have been written by the Chairman, exclusive of form letters sent out to Centers. As a result of the work of our propaganda speakers many postals asking for information have been sent in which have had the usual amount of success in securing members. Owing to the fact that the Chairman has deliberately confined the main effort of the year to working with Centers and has made no very energetic or deliberate attempt for publicity, these requests for information have been much fewer than formerly,—due also probably partly to the fact that the organization is no longer a novelty.

A new and very striking feature of the year's work has been the fact that we have been called upon very frequently for exhaustive historical information by people desiring to write a paper on our work. So frequent have these requests become that the Chairman has been obliged to write articles and keep them mimeographed on hand ready for these seekers after information. As often as twice a week the request will come: "I am to write an essay for my High School work on The Drama League, and would appreciate information." Or still more frequently: "Next week I am to read a paper for my club on The Drama League, of which I know nothing whatever. Kindly send full in-

formation by return mail." Almost never is there postage enclosed, or a word of thanks for an exhaustive reply.

An overburdened chairman is tempted to wonder why they always wait until the week before and demand an answer "by return mail." However, the fact that the schools and clubs are including the work of the League in their subjects is a very significant one and one over which the Department rejoices very heartily, since it shows again beyond disputing that the League work is established, and is of real value, the League having become an organization with a history.

The Department has had printed for its use during the year 10,000 four-page folders describing the work and giving names of Centers and their officers. These were sent out by the Russell Sage Foundation in their literature during the Winter, but it is impossible to tell what result ensued. In addition to these we have had 15,000 year books for publicity purposes and to be given to every new member. 12,000 membership slips have been issued during the year of which very few remain, showing that we have been able to reach a vast number of people.

Perhaps the most discouraging feature of the year has been the great difficulty experienced in nearly all cases in securing prompt answers from the Centers. In most cases the answer is long delayed and in some cases it never comes. It is so essential for the Organization Department to keep in touch with the Centers and be informed of what they are doing that it would be a great assistance if the Secretaries or Presidents would answer promptly and at length. Los Angeles has been a real joy as its Secretary has sent a full and interesting typewritten report each month all the year.

Standing out clearly above all else in the experience of the year as its most emphatic lesson, is the absolute certainty of the dependence of the League movement in the Centers on the personnel of the leaders. In the towns and cities where we have enlisted the interest and active work of the inspired earnest worker, when we have secured the leader with time, energy and devotion, all things can be accomplished. But when the right leaders with time and ability cannot be found, nothing is accomplished. It does not depend so much upon the size or character of the town as upon the caliber of the people interested in the movement. So far we have been fortunate in having the right people with us, but the problem is ever before us—How can we so establish the work as to make it independent of the leaders?

Once again I put upon your hearts, as twice before, in the closing message of my report—the one great pressing, imperative need of the League work is for a salaried organizer who can develop the great possibilities before us, who can visit and strengthen the Centers wishing for it; who can help with a membership campaign or a circuit campaign; who can create Centers where they ought to exist for the logical development of the circuit, and who can help maintain the high standard at present established. With the right man in such a position, and the means to send him from point to point, the League could spring almost at once into a powerful organization with accomplished fact instead of great promise. The work of the year has been phenomenal. Even with our present handicap we have added 16 Centers and influenced and impressed such distant lands as Canada, England and Australia. We rejoice over the past, but we beg you to make the great future possible.

The delegates were deeply stirred by the activities and achievements indicated by this report, and adopted it with an enthusiastic vote of thanks. Following was an interesting series of reports from the various Centers by delegates representing them as follows:

Ann Arbor—Mrs. Lombard; Athens—Miss Carolyn Cobb; Boston—Mr. Izard. Bridgeport—Miss Grace D. Clarke. Chicago—Mrs. Charles H. Besly. Denver—Miss Edna Hendrie. Hartford—Mr. Dana Brannon. Indianapolis—Mr. Sydney F. Dailey. Kalamazoo—Mrs. Ostrander. Kansas City—Miss Kate

Oglebay. Los Angeles—Miss Houston. New York City—Mrs. Robinson. Philadelphia—Mrs. Jarden. Pittsburgh—Miss Fitzgibbon. St. Louis—Mr. Chubb. San Francisco—Mrs. Turner. Washington, D. C.—Miss Smith. As the full activities, as well as statistics of all of the centers are given in the charts below, these informal reports are omitted.

The President then introduced Mr. Percival Chubb, President of St. Louis Center, as well as one of the National directors, whose subject was

League Visions

"This subject is not of my own choosing, but I will do my best. I can speak feelingly about visions, for they have been almost our sole diet in St. Louis this year and they are a very thin diet unless based upon realities. Our visions are based upon the realities that spring from educational possibilities. I feel that the Pageant in St. Louis is the educational renaissance for us.

"The theatrical situation in St. Louis is deplorable. The theatres where standard drama is produced are reduced to two—in the fourth city of the United States. In these, standard plays are sandwiched between salacious plays and musical comedies or comic operas. Be it said to our credit, however, that "The Lure" was sent packing after three days at the Shubert Theatre. Vaudevilles, some of them composed of playlets of a high order, are very successful. The city leads the country in the moving picture show. One paper says that one-fourth of the population daily visits the moving pictures.

"In speaking of the visions for the future of the League, we must think a moment of the purposes of the organization, which might perhaps be described to be, 1st. The object of organizing audiences.

"2nd. The education of appreciation, or the development of a true dramatic taste.

"We have a low standard of dramatic appreciation. We are suffering from recreational inertia. It is too often a thing of the box office. Our education runs too much to brain. There is a certain sterility of imagination—a passivity toward our amusements.

"Our vision must be ultimately a patronage of the drama based upon folk interest. People have learned what a fine thing is by trying their own hand at it. The Greek youth was educated in the arts and practiced the arts in order that he might have the clew to excellence when he saw it in others.

"Rodin once said to me, 'To have the key to one art is to have the key to all.'

"The underlying work of the Drama League in the field of Education is the work of artistic participation in the drama.

"In the reading circle we have the *blight of the book*. Instead of literature, meaning music sung, drama acted, it has come to mean only the black character on the printed page. We will only get forward when this ceases to be so.

"My vision runs along the lines of the Junior Department, High School Department, Rural Department, or any educational work that involves participation. The only basis of sound appreciation is activity. People must learn by doing. At present they are not learning by doing, they are learning by sitting in the theatre.

"We must build up a *folk* culture instead of a book culture. Educational work is the kind of work by which we will accomplish the most.

"It is only as we teach the joy of participation and develop a true taste for the best in drama through an intimate acquaintance with it, that we can evolve our future organized audiences."

Before adjourning, Mr. Jayne, the President of the Philadelphia Center, extended an invitation to the delegates to be the guests of the Center at luncheon at the New Century Club.

On motion the session adjourned.

REPORT OF CENTERS

Producing	Date Organized	Membership			Plays Visited	Plays Bulletin'd	Junior Circles and Plays Given by Them		Study Circles and Other Activities	Meetings
		Supporting	Individual	Clubs, Libraries and Colleges			Number of Circles	Plays Given		
Boston.....	March, 1911....	59	2074	9	37	19	0	0	Special advice by Amateur Committee and the compiling of a list of plays for amateurs; arranging for a lending library of plays in co-operation with local library; an organization secretary for New England, working in conjunction with the national, who is in constant demand as a speaker before clubs, schools, etc.	<ol style="list-style-type: none"> Gordon Craig and his work. Samuel J. Hume. Legend — The Turando. Biography of the play. A 1000 Years Ago. Percy MacKaye. An actor's appreciation of the poetic drama—Frederick Warde. Leon Bakst and His Work —Will Hutchins. Examination of the Bakst exhibition at the Boston Art Club. The Democrat and the Arts. William C. de Mille. The Drama and Some Other Things. William Gillette. Meeting in honor of Forbes Robertson. Speakers: Maj. Henry L. Higginson, Robt. A. Woods, Sir Johnston Forbes Robertson, John Craig, Dr. Chas. Fleischer. Special poem by Mark A. de Wolfe Howe (read by W. S. Parker).
Chicago.....	March, 1913....	182	1250	96	37	21	12	60	Each of 62 clubs have drama study classes, lectures, etc.	<ol style="list-style-type: none"> Stereopticon lecture, Phases of Modern Stagecraft. Frank Chouteau Brown. Luncheon-Speakers: F. R. Benson—Shakespeare's Theatre. B. Iden Payne—The Repertory Theatre. Morris Browne—The Little Theatre. John Merrill—The Children's Theatre.

3. Educational Meeting: Dramatization, an Educational Tool, Prof. H. K. Bassett; University of Wisconsin; The Educational Value of the Drama in Colleges, John M. Clapp, Lake Forest College; The Educational Value of the Fairy Tale in Drama, Miss Ellen Fitzgerald, Chicago Teachers' College; Cooperation of the High School and the Drama League, Mr. Edward J. Eaton, Grand Rapids High School; The Problem of the High School Play, Prof. T. H. Guild, University of Illinois.
4. The Child on the Stage—Judge Ben B. Lindsey; Miss Jane Addams.
5. Address on "Fanny's First Play," by Horace J. Bridges. Short speeches by members of the company.
6. Discussion: Should Purpose ever take precedence over Aesthetics in the Drama? Dr. Rachelle Yarros, Prof. Robert M. Lovett, Mr. O. L. Hall, Mr. Maurice Brown.
7. The People's Theatre of the Far East—Prof. George A. Dorsey.
8. Luncheon — Speakers on Ethics of the Theatre: The Playwright, Mr. Lennox Robinson; The Manager, Mr. Will J. Davis; The Actor, Miss Edith Wynne Matfield; Miss Mabel Tallaferra, Mr. Thomas Carrigan; The Audience, Mrs. F. W. Mc-Master.
9. Value of Good Drama upon Child Development—Dr. A. E. Winship.

Note: Chicago Historical Pageant produced September, 1913 over 700 children participated and played to more than 32,000 people. Three prizes awarded for three best plays for children to give. The three plays winning prizes published in pamphlet form and for sale for 25 cents the copy.

REPORT OF CENTERS

Producing	Date Organized	Membership			Plays Visited by Committee	Plays Bulleted	Junior Circles and Plays Given by Them		Study Circles and Other Activities	Meetings	
		Supporting	Individual	Clubs, Libraries and Colleges			Number of Circles	Plays Given			
Los Angeles.....	Sept., 1912.....	13	510	8	13	15 Note	6	5	<div>35</div> <p>Ten continue all year, five in winter only, twenty summer only. Conducted among working women by students from Cumnock School of Expression. The Hans Andersen Festival in Elysian Park, April 4, under the auspices of the Junior Department, children of the Grammar Schools and city playgrounds taking part.</p> <p>The MSS. Committee has read 18 plays by local playwrights and has been judge in play contests between Woman's Club and prominent Women's clubs.</p>	<p>10. Matinee Performance of the Three Prize Plays by three Junior Circles. "The Magic Trunk," "Queen of Hearts," "Robin Hood and the Widow's Three Sons."</p> <p>11. Repetition of Matinee.</p> <p>12. Program on Pageantry, with Stereopticon Views—Percival Chubb.</p>	<p>1. The Poetic and Prosaic Elements in Modern Drama—Prof. R. M. Alden.</p> <p>2. As the Actor Sees It—Mr. Morgan Wallace.</p> <p>3. The Drama League and the Stratford Movement—Miss Constance Collier.</p> <p>4. Moving Pictures—Mr. Hobart Bosworth.</p> <p>5. The Mission Play—Mr. John S. McGroarty, and Mr. George Osbourne.</p> <p>6. Other Drama League Centers—Mrs. Otis Skinner and Mrs. H. B. Riley.</p> <p>7. Present Day Tendency toward the One-Act Play—Mr. Thomas Field.</p> <p>8. The Drama League Convention of 1913—Mrs. E. T. Wilkes. The London Stage—Miss Wilkes.</p> <p>9. Rhythm—Mr. F. R. Benson.</p> <p>10. The Stratford Movement—Mr. G. D. Flower.</p>

Note: Thirteen of these were advance notices on plays bulleted by other Centers.

New York.....	April, 1913.....	142	1281	119	57	16	Note	Note	
							Library Committee has secured the co-operation of the libraries in holding Drama Conferences in the library buildings and also in making drama accessible to League members. The Club Committee has worked with the Federations within a 100-mile circuit around New York and addressed many club meetings.		
Philadelphia....	Dec, 1911.....	85	1458	.....	20	14	0	0	
							Weekly Drama Study Class, 11 sessions, under the direction of Prof. G. P. Baker, 118 attending. Several Club Drama Study Classes formed through League influence.		
							1. What is Fit for Stage Production? 2. Stage Arts Here and Abroad. 3. Holiday entertainment for Young People: First Act of Sara Crewe; and Address The Child's Place in the Drama League—Dr. Snow. 4. The Woman's National Theatre—Alms and Purposes. 5. Annual Meeting—Mr. Cyril Maude and Miss Eleanor Gates, Speakers.		
							1. Eugenics as It Can be Taught from the Theatre—Percy Mackaye. 2. "Fanny's First Play"—Members of the Granville Barker Company; Address by Prof. T. D. O'Boiger, Univ. of Pittsburgh, on George Bernard Shaw—Individualism in the Drama. 3. Selections from Acts II, III and V of "A Midsummer's Night's Dream," given by children of institution for the Blind. Addresses, Woman and the Theatre, Eleanor Gates: What is Wrong with the Theatre? Mrs. W. H. Hopkins; The Troubles of a Director, Mr. W. H. Gilmore. 4. "Rada," Performed by "Plays and Players" followed by reading by Mr. Noyes. 5. The Drama of Today, Doris Kean; The Actor and the Drama of His Day, Dr. Arthur Hobson Quinn.		

Note: As this field is already well covered by other organizations, The Junior Committee devoted its energies to an investigation of the work being done by them, and co-operation wherever possible.

REPORT OF CENTERS

Producing	Date Organized	Membership			Plays Visited by Committee	Plays Bulletined	Junior Circles and Plays Given by Them		Study Circles and Other Activities	Meetings
		Supporting	Individual	Clubs, Libraries and Colleges			Number of Circles	Plays Given		
San Francisco..	Dec., 1912.....	4	543	6	1 Note	19	0	0	Principles of Play Construction — A course of Six-Lec- tures, by Prof. John D. Barry. Encouraging of the study of Shake- speare in the public schools by an essay contest with the award of the Chan- dos portrait of Shakespeare; Con- test open to High Schools only. 327 Essays written by six schools. Ad- dresses arranged for these schools through the Center by Mr. A. D. Flower, chairman of the Board of Governors of the Shakespeare Memorial Theatre, Stratford. Also a special meeting ar- ranged for the teachers at the the- atre.	1. Addresses by Mr. F. R. Benson, Mrs. Mary Austen, and members of the Blue Bird Company. 2. Meeting in honor of Sarah Bernhardt. Addresses by Mr. J. D. Barry and Madame Bernhardt. 3. Address by Mr. Wm. H. Crane—Progress of the American Stage in the Last Fifty Years. Miss Cora Mel Patten on the Junior Drama League. 4. Address by Mr. John D. Barry on Sophocles' "Elec- tra." 5. Address by Mr. Frank Pix- ley—The Making of a Musi- cal Play. 6. Lecture by Mr. John F. Mc- Groarty—The Romance of California's History. 7. Addresses by Mr. Wm. Faversham and Miss Con- stance Collier. 8. Addresses by Mr. Chas. Hamper—My Visit to Maet- erlinck; and Mr. Henry MacMahon—The Meaning of "The Blue Bird." 9. Shakespeare as a World Force—by Mr. F. R. Benson.

Washington....	Dec., 1913.....	17	373	14	27	14	9	18	
									Members of the League hold fortnightly meetings. Papers and informal discussion on a brief historical survey of the drama from its beginnings to modern times, with special consideration of the Drama in America. Independence Day Pageant. (Full description in Drama Quarterly No. 13.) A special performance of "Press Cuttings" played by the Senior Players. The conducting of "The House of Play" with training classes for Junior Circles and matinees every Saturday afternoon, in charge of a trained director.
									1. Annual Business Meeting. The Educational Power of the Child's Dramatic Impulse, Miss Lillian M. Lathrop, of Winthrop Ames Staff; with two story hours for the children.
									2. The Theatre as an Educational Factor in Modern Life—Richard Bennett.
									3. The Drama and Dramatics for Children—Miss Ora Mel Patten; Influences of the Theatre—Rev. Earle Willey.

Note: There are so few first performances that Bulletins are almost invariably reprints of those issued by other Centers.

REPORT OF CENTERS

Non-Producing	Date Organized	Membership			No. of Bulletined Plays	Junior Circles and Plays Given by Them		Study Circles and Other Activities	Meetings
		Supporting	Individual	Clubs, Libraries and Colleges		Number of Circles	Plays Given		
Ann Arbor.....	Dec., 1912.....	4	267	9	9	1	1	Eight meetings, held every two weeks, studying American Playwrights and typical plays—modern English dramatists and plays. A Drama Study Class to interest those belonging to the City Y. W. C. A. Pledged to guarantee of \$500 for three plays. Receipts, Repertory Players, \$967, Irish Players, \$681, Disraeli, \$1,338. Also secured a full house for Mrs. Fiske.	1. The Work of the Children's Department—Cora Mel Patten. 2. Open Air Performance of "The Well of the Saints," given by the Froscenium Club of the University of Michigan. 3. Three one-act Plays at the Whitney Theatre, complimentary to the Drama League Members and affiliated clubs. 4. Reception to the Repertory Players. Speakers, Mr. B. Iden Payne, Mr. Walter Hampden, and Mr. Whitford Kane.
Athens, Ga.....	April, 1913.....	96		4	7	12	6	One class studying Modern German Plays; one studying English Drama. Prize offered for plays by native dramatists dealing with local history.	Three meetings devoted to lectures on Pre-Shakespearean Drama by Prof. R. E. Parke. 4. English Comedy of the Eighteenth Century—Miss Stella Cobb. Readings by Miss Caroline Cobb, and Miss Augusta Center. 5. Social Meeting for Miss Annie Russell and Oswald Yorke.

Atlanta, Ga....	April, 1913.....	4	680	13	14	0	0	German Drama. Six Lectures on the French Dramatists by Mons. Benedict Papot. Splendid ex- hibit of Junior Work at Russell Sage Child Welfare Exhibit. Two Free Readings of "The Blue Bird" before the school children.	1. Reading of "The Pigeon." 2. Reading of "Justice." 3. Reading of "Rutherford and Son." 4. Reading of "The Voice Inheri- tance."—Reception to Miss Annie Russell. 5. Reading of "The Tragedy of Nan." —Reception to Misses Taliaferro. 6. Reading of "Hindle Wakes." 7. Reading of "Paolo and Fran- cesca." 8. Reading of "The Piper." 9. Reading of "The Blue Bird." 10. Special Conference on "The Blue Bird." 11. Addresses by Mr. Hampden, Miss Alice Butler, and other members of the Company. 12. Reading of "The Workhouse Ward." 13. Reading of "The Land of Heart's Desire," and "The Hour Glass." 14. Lecture, Shakespeare and the Song Words of a People, by Mr. F. R. Benson, of the Stratford Theatre. 15. Ibsen as a Prophet of the Future. by Dr. Jenkin Lloyd Jones. 16. The Local Theatre as a Panacea for present Theatrical Evils, by Kenneth Macgowan. 17. Reading of "Kathleen ni Houli- han," and "Spreading the News." 18. Reading of "Pillars of Society," by Cora Mel Patten.
Bridgeport.....	March, 1913....	.....	94	6	7	1	4	Four of the affil- iated clubs have study courses.	1. Address on the Drama League Work, Mrs. A. Starr Best.
Champaign- Urbana.....	February, 1914..	1	129	2	4	0	0	Guarantee for three special League Circuit plays—Eng- lish Repertory Play- ers, Irish Players, Mrs. Fiske.	1. Organization Meeting, Mrs. A. Starr Best. 2. The Repertory Movement, Mr. E. Iden Payne. The Outlook for Dramatic Development in Amer- ica, Mr. Walter Hampden.

Note: Six plays, one pageant, several pantomimes, dramatized stories, Mother Goose Pageant with 500 children.

REPORT OF CENTERS

Non-Producing	Date Organized	Membership			Junior Circles and Plays Given by Them		Study Circles and Other Activities	Meetings
		Supporting	Individual	Clubs, Libraries and Colleges	No. of Bulletin-Plays	Number of Circles	Plays Given	
Cincinnati.....	February, 1914..	1	300	5	6	0	0	<ol style="list-style-type: none"> 1. Organization Meeting, Mrs. A. Starr Best. 2. Purpose of the Drama League—Professor F. W. Chandler. 3. The Playgoing Committee—Mrs. J. James Hobart. 4. The Drama and Morality—Mr. Joseph O'Meara. 5. The Drama and the Church—Mr. Howard Steiner. 6. The Educational Theatre—Miss M. Louise Armstrong. 7. The Achievements of the Drama League—Mr. H. B. Yeagason. 8. Personal Experiences on the Stage—Wm. H. Crane.
Decatur.....	February, 1914..	.....	.....	.....	.....	.....	.....	<ol style="list-style-type: none"> 1. Organization Meeting. 2. Addresses by Mr. B. Iden Payne, on The Modern Repertory Movement, and Mr. Walter Hampden on Outlook for Dramatic Development in America.
Denver.....	January, 1912..	30	235	.....	12	.....	.....	<ol style="list-style-type: none"> 1. Business Meeting. 2. Address by President, Thomas E. Stearns. Address by Mr. O. E. Woodward, Manager of the Theatre, on His Theatrical Experiences. Reading of a Gregory play by Father O'Dwyer. 3. A Talk by Miss Lillian Hurd, on Sir Richard Burton's Life. Reading of "Kismet," by Mrs. Harry Bellamy. 4. The Key to Hamlet, by Dr. S. A. Lough.

Detroit.....	Nov., 1912.....	30	172	7	6	1	1	<p>Structure of Drama. Three Reading Circles. Special Adult Amateur Play Producing Committee planning elaborate production. Attempted to assist in Circuit work but could not secure theatre.</p> <p>Study of the analysis of certain plays. Ten Lectures on Dramatic Structure by Mrs. R. M. Seymour. Course of 4 Lectures by Professor T. H. Dickin-son.</p>	<p>5. Is the Stage Worth While? by Rev. Wm. O'Ryan.</p> <p>6. Foreign Drama on the American Stage, by Dr. Chas. C. Ayer.</p> <p>7. The Drift of Modern Drama, by Rabbi Wm. S. Friedman.</p> <p>1. Address by Mr. George P. Goodale.</p> <p>2. The Dramatic Instinct and the Fine Arts, Mr. Geo. T. Hamilton.</p> <p>3. Reading, "The Stronger," (Strindberg).</p> <p>4. Feminism in Modern Drama, Mr. J. W. Cameron.</p>
Duluth.....	February, 1912.	5	156	3	8	4	9	<p>Social Center Work along the lines of Plays, Pageants, and Festivals, by Miss Calkins.</p> <p>2. Reading of a French Play, Mrs. Morgan.</p> <p>3. Discussion on Twentieth Century Drama.</p>	<p>1. Social Center Work along the lines of Plays, Pageants, and Festivals, by Miss Calkins.</p> <p>2. Reading of a French Play, Mrs. Morgan.</p> <p>3. Discussion on Twentieth Century Drama.</p>
Ft. Wayne.....	Nov., 1913.....	.....	223	4	12	0	0	<p>Studying Modern Drama. Supported two of the Circuit Plays.</p>	<p>1. Organization Meeting, Mrs. A. Starr Best.</p> <p>2. Relation of the Drama to the Community, Rabbi Lovitch.</p> <p>3. Reading of "D'Israeli."</p> <p>4. Reasons for Attending the Theatre, Mr. B. iden Payne and Mr. Walter Hampden.</p> <p>5. Reading, "A Thousand Years Ago."</p>

Note: This covers only from February to April 1st.

REPORT OF CENTERS

Non-Producing	Date Organized	Membership			No. of Bulletines	Junior Circles and Plays Given by Them		Study Circles and Other Activities	Meetings
		Supporting	Individual	Clubs, Libraries and Colleges		Number of Circles	Plays Given		
Grand Rapids..	May, 1911.....	.....	192	1	12	.....	.....	Special Study Meetings with Reviews of Current Plays. Prize offered for the best one-act play written by a High School student.	<ol style="list-style-type: none"> 1. Reception for Mrs. Fiske. 2. Address by Members of "The Little Women" Company. 3. Address by Miss Sara Truax of the Garden of Allah Company. 4. Address by Mr. R. S. Benson of Stratford Theatre. 5. Address by Miss Pauline Frederick and Mr. Brandon Tynan, of Joseph and His Brethren Company. 6. Addresses by Mr. Lennox Robinson and Mr. Martyn Johnson of the Irish Players.
Green Bay.....	May, 1913.....	.....	175	.....	.....	.....	.....	Study Class for Modern Plays. Two others carried on in clubs under the direction of the Center. Coach furnished for a high school play in the suburb and leaders for several study circles.	<ol style="list-style-type: none"> 1. Five separate play readings with discussions for the whole League. 2. Lecture, The Important Thing in the Theatre, Mr. Mitchell Smith. 3. Lecture, Good Plays. Prof. Prentice Hoyt. 4. The Art of Acting, Mr. George Arliss. 5. Recent Plays, Mr. Walter P. Eaton. 6. Modern Plays Study Class, Mr. Brannon.
Hartford, Ct....	May, 1912.....	29	435	0	23	.....	.....

Indianapolis.....	Nov., 1913.....	76	527	2	12	.....	.....	Guaranteed \$1,000 to the English Repertory Company.	<ol style="list-style-type: none"> 1. The Organization of a Center. Mrs. A. Starr Best. 2. General Discussion of "Damaged Goods," Richard Bennett. 3. The Old Drama and the New, Donald Robertson. 4. Purposes and Achievements of the Drama League, Miss Alice M. Houston. 5. The Art of the Drama, W. E. Jenkins, Indiana Univ. 6. Purposes of the Repertory Company, B. Iden Payne. Imagination in Dramatic Art, Walter Hampden. Speech from "Strife," Whitford Kane. 7. The Art of Acting, Mr. George Arliss. 8. The Irish Theatre Movement. Lennox Robinson.
Jacksonville.....	January, 1913....	1	124	7	Raised the \$500 guarantee for the three circuit plays, the English Repertory Company, The Irish Players and Mrs. Fiske.	<ol style="list-style-type: none"> 1. The Possibilities of League Work, Mr. Charles D. Coburn. 2. The Modern Repertory Movement, Mr. B. Iden Payne. Mr. Walter Hampden. 3. Meeting for the Irish Players: The Irish Movement, Mr. Lennox Robinson, and Present Tendencies Mr. Martyn Johnson.

REPORT OF CENTERS

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Kalamazoo.....	June, 1913.....	10	182	3	4	3	<ol style="list-style-type: none"> 1. Technique of the Drama. 2. German Plays. 3. General Reading of Plays. <p>The High School Dramatic Club as well as clubs in the social centers and the Normal have been guided in the reading by the Center. Special performances Saturday afternoon under the Junior Committee of Children's plays as a substitute for the movies. Special guarantee raised for four of the circuit plays. English Repertory Company. Irish Players, "Disraeli," and Mrs. Fiske.</p> <ol style="list-style-type: none"> 1. The National Drama League, Mrs. A. Starr Best. 2. How to Read a Play, Mrs. Alice C. D. Riley. 3. Reading a Play, Miss Alice M. Houston. 4. Meeting for the English Players. Addresses by B. I. Payne, Walter Hampden, and Whitford Kane 5. Meeting for the Irish Players. Addresses by Mr. Martyn Johnson. and Mr. Lennox Robinson. 	

Kansas City....	April, 1913....	3	170	9	8	.....	Work in connection with the Superintendent of Schools furnishing plays and story tellers for the younger children, conducting a number of classes for dramatizing stories. Prize offered to high school pupils for best essay on The Art of Play Making with interesting response.
Louisville.....	Nov., 1911.....	.....	95	17	Note..... 12	.....	Several of the affiliated clubs have study classes under Center's direction.
Medford, Ore...	February, 1914.	1	94	5	.....	.....	Courses on Shakespeare. Raised guarantee for Irish Players.
Milwaukee.....	Nov., 1909.....	.....	216	.....	3	.....
Ottawa, Can....	March, 1913....	.....	192	1	13	.....

Note: Seven additional notices on advice of the National for Good Plays not previously bulletined.

Shakespeare as a World Power.
Mr. F. R. Benson of the Stratford Players.

Mass Meeting

1. Playwriting vs. The Writing of Literature, Prof. James Weber Linn.
 2. Theme, Plot and Moral, Miss Elizabeth Hunt.
 3. Ibsen's "Brand," Prof. Julius Olsen.
 4. The Drama League as a National Organization, Mrs. A. Starr Best.
 5. "The Yellow Jacket," a New Art on the Stage, Mr. Dudley Crafts Watson.
 6. Shakespeare Program.
 7. Annual Meeting.
1. Shakespeare as a World Force, F. R. Benson.
 2. An Evening with "The Blue Bird," C. W. Casson.
 3. The Elevation of The Dramatic Art, Martin Harvey.
 4. The Municipal Theatre, Northampton, Mass., A. S. Kemp.
 5. Bernard Shaw, D. C. Scott.
 7. Special Performance by a Company of Drama League Members, "The Land of Heart's Desire."

REPORT OF CENTERS

Non-Producing	Date Organized	Membership			No. of Bulletines Plays	Junior Circles and Plays Given by Them		Study Circles and Other Activities	Meetings
		Supporting	Individual	Clubs, Libraries and Colleges		Number of Circles	Plays Given		
Pittsburgh.....	October, 1913...	4	111	2	3	.....	.....		1. Organization Meeting, Mrs. A. Starr Best, and Mr. Bress. 2. Dramatizations for Children, Mrs. Gudrun Thorne-Thompson. 3. The St. Louis Pageant, Thomas Wood Stevens. 4. The Women of Shakespeare and the Benefits of the Drama League to the Theatrical Profession, by Miss Constance Collier. Some Phases of Modern Drama, by Witter Bynner.
Portland, Ore....	January, 1914..	.....	279	1	.....	Not Yet .....	.....		1. Organization Meeting, Dr. C. H. Chapman, Mr. C. E. S. Wood, Prof. Josephine Hammond. 2. Open Meeting, Drama League Activities, Mrs. A. L. Cart. Reading, "The Great Divide," Miss Elizabeth E. Woodbury. 3. "Blue Bird" meeting, Prof. Josephine Hammond and two members of the "Blue Bird" Company. 4. Stratford upon Avon Movement, Mr. A. D. Flower. 5. Stratford upon Avon Movement, Mr. F. R. Benson, and Rabbi Jonah B. Wise.

Superior, Wis...	February, 1912.	3	72	2	1	Course of ten lectures on the Drama by Mrs. Robert N. Seymour.	<ol style="list-style-type: none">1. Business Meeting.2. Reading Study Club, "Anti-Matrimony," and "The Blindness of Virtue."3. Reading Study Club, "Hedda Gabler."4. Reading Study Club, "The Land of Heart's Desire."5. Reading Study Club, Yeats.6. Reading Study Club, "The Land of Heart's Desire."7. Reading Study Club, Pinnero.8. Reading Study Club, "His House in Order."
St. Louis.....	May, 1913.....	220	<ol style="list-style-type: none">1. Address by Mr. Holmes Gore, and Mr. Ralph Kimpton of The London Little Theatre Company.2. Address by Mr. Thomas Wood Stevens, on The St. Louis Pageant.3. Address by Mr. F. R. Benson of The Stratford Players.4. Morals of the Drama, Prof. Otto Heller.5. Reading of his "Mask of St. Louis" by Percy MacKaye.	

AFTERNOON SESSION

Conference on Special Problems

The afternoon session was called to order by the President with a representative audience of delegates. The President called the attention of the delegates to the charts from the Centers representing their activities which were on exhibition in the rear of the room, also a "spotted map" showing very effectively by means of various colored stars, how widely and thoroughly the Centers are spread over the country. In closing the reports from Centers, Mrs. Best emphasized once more cause for rejoicing in the aliveness of the Centers, and called special attention to the great variety in their work and their many differences, which proves very strikingly that this is not a cut and dried movement, but adapted to the needs of each community. Standing out brightly, however, in the majority of the reports, was the work being done for children and the stimulating of the writing of plays. The President urged the continuing and enlargement of this phase of the work, reminding the members that, "ever since its beginning, the League has been identified with this work for children. Remembering the date—the 23rd of April—the delegates could not fail to think of that wonderful pageant that the children of Chicago gave in honor of Shakespeare on his birthday. Every year in one city or another the League has offered special Shakespeare topics and prizes to stimulate a study of the plays; and now even in the midst of a busy session, we must perforce pause and pay tribute to the anniversary. It is therefore a special pleasure to have with us Mr. Alfred Brown, an old friend of the League, who has worked with it from its beginning, a member of the New York Shakespeare Festival Committee, who will speak to us on,

The Meaning of the Day

"We should regard the great artist and dramatist whose birthday we are celebrating," he said, "as an inspiration for our own achievement, for our own advancement. What has been may be again. I have no respect for a passive enjoyment of art.

"Looking back over historic evolution we see that a great dramatic period comes when a people is passing through a great period of history. When there are new visions, stimulating visions, of what is to be; when old visions no longer appeal and new ones are vaguely felt. So today we seem to be in a period similar to the Elizabethan period. We are restating our creeds, religious, political, and social. It is a time when it would seem that great dramatists must be born. The spirit of this age is expressed in those many movements of which the Drama League is the finest single expression."

After Mr. Brown's address, the general conference was opened with much interesting discussion, of which it is possible to give only a few striking points. The speakers were all fluent, and had much of value to say; it is unfortunate that their remarks cannot be printed in full.

Mrs. Annie Nathan Meyer, of New York, speaking on

The Duty of the National to the Centers

said:

"I believe thoroughly in the National and that there should be a quick response to the National idea. Its power in working for the circuit scheme is tremendous. While there ought to be local autonomy, there are certain standards that should be enforced. The amateur idea should be encouraged and fostered."

Mrs. Crandall of Chicago read a letter from Mrs. Garnett of Evanston, on

The Duty of the Centers to the National

"Unable to be in Philadelphia today, I am sending this written word as I do not wish to keep altogether silent on a subject so near my heart and so vital to our great composite organization—the duty of the local center to the League. Truly, when a Center assists the League, I do not know to which

body that assistance is more important; to the Mother League, in helping her over places of necessity rough and toilsome, or to the offspring Center in giving it the stimulus of practical help. Either is a great vitalizer—the feeling that you share responsibility in the life of another. I shall not deal with abstractions. Rather I shall tell you what the Center in which I am personally concerned has chosen to do.

“The Drama League of Chicago made the radical and somewhat disinterested move of raising its dues from one dollar to two dollars a year. This gives each Chicago member a subscription to the Drama Quarterly—a periodical which we hope will eventuate in a monthly issue—and imparts new strength to the National League by enabling its official organ to reach an extended public.

“But it is the work of the Drama Club of Evanston, affiliated with the Chicago Center, of which I can more intimately speak.

“During the past winter we found both pleasure and satisfaction in presenting the National League with one hundred and fifty dollars as an earnest of our desire to further a work whose expenses are great and whose revenue is comparatively meagre. It is true that the National League can exist on a half filled exchequer, but every dollar added to the coffers augments the opportunities for propaganda and resulting good. The Evanston board of directors hopes to give a performance this spring, the proceeds to be presented to the National organization. Useful as will be this money to the League, its effect upon our club will be as advantageous. It spurs us to work for something besides ourselves; and in strengthening our relations with this or any fellow organization, we are becoming broader based and more helpful to the community. *A generous policy pays.* I cannot too heartily urge the local centers to rally to the support of the League. The League is not a machine automatically self-feeding and operating. It is a living organism, depending on its functional members, the centers, for continued existence. You, I, all of us, are deeply concerned in its being. Every time one of us fails in loyal adherence we weaken its pulsations, for the interrelation between us is intimate and vital. Have reports of the parent body's activities read at your local meetings and advance her interests whole-heartedly. Urge the sale of the volumes composing the new League library (in which, by the way, we should take much pride) and emphasize everything of advantage to League interests. In fact, do your duty, and a little more than your duty, and find gladness in the doing.

“I would also urge the importance of having affiliated membership with suburban and other clubs, and, through example, teaching them loyalty to our big, indomitable organization.

“All honor to that great body which commands both our affection and our respect.”

Mrs. G. P. Morris, of Boston, also spoke on

“The Duty of the Centers to the National”

“Centers must not affiliate with the National from a sense of duty but from a sense of love and co-operation, to forward national drama. The centers should make the interest in the drama general all over the country. They should make people realize that it is a *national* organization. I would suggest that every center should have at least one meeting with a speaker of authority to tell what the Drama League means as a national organization.

“Each Center should send at least one or two officers to the annual convention and should urge the lay members to go also.”

Mrs. Best added that another duty of the Centers, one often neglected, is that of answering letters from the National and of keeping those at headquarters informed of the activities and needs of the local center.

Mr. Frank Chouteau Brown spoke on

What Makes a Successful Center?

“Interest, enthusiasm, and loyalty, both general and local, are among

the most important things that make for a successful center. To make people work is the best way of arousing interest. This is easier in a small center than in a large one.

"It is important that a member of the playgoing committee should be an advertising man or selling agent, especially in the circuit towns.

"Get the Center interested in the National movement, correlate different clubs and inspire these organizations with the national idea."

Mrs. Ormsby of Indianapolis spoke on

Official Responsibility

She said, in part,

"All organized effort must confront this problem. There seems to be a lure about office-holding often without a sense of responsibility towards the duties of the office. Everywhere we find a few people doing their own work and that of the irresponsible as well.

"The remedy lies in a greater discrimination in selection. Are we as careful as we should be in the selection of officers? Do we select them because of their ability and willingness to work, or because of their position in the community?"

Mrs. Best introduced Mrs. Isaacs of New York, whose subject was

The Membership Campaign

"There is only one thing to do, get members and keep them. You can never have enough members. No matter how good your work, you are a failure if you do not continually grow. A portion of the dues should always be put aside for increasing the membership.

"In New York we had a special 'Membership Week.' We sent to all the clubs and got a list of their members, and to each of these members sent a membership blank, stamped 'Special membership week.' In 250 suburban newspapers, we got a letter printed about the membership campaign.

"There was a special membership committee of one person from each suburban town, who was asked to organize parlor meetings. A form of invitation for this committee was used.

"The Drama League asks Mrs. Blank to be a member of the Committee for the Special Membership Campaign. Will you help by securing members?"

"A leaflet asking for ten names went out with each membership blank.

"Branches have been formed in the larger suburbs with study classes, Junior Circles, etc. Every branch has a membership committee, whose duty it is to start the work in the next town.

"During the week there were Drama League luncheons. We got some woman to invite a group of her friends for luncheon, and had a noted speaker to address them. The luncheon was given in honor of the speaker. These gave us good publicity. The hostess was supposed to give the names and addresses of the guests, and the luncheon was followed up with a personal letter.

"Dues should be kept low in order that the League may be absolutely democratic. During campaign, meetings should be mostly for members.

"New York hopes to be able to give the Drama Quarterly, special seats of honor, and special privileges, in addition, to supporting members.

"Always give one dollar's worth for a dollar. It is a good plan to underwrite the first year's expense. Get sums of \$10 to \$500 from friends, returning them upon receipt of the same value in supporting memberships. It is well to get underwriting material from outlying towns.

"Ten cents of every dollar should go into the membership work."

Mrs. Best suggested that the idea of underwriting in districts outside the territory of any Center might solve the problem of the salary of the paid organizer, which would be \$2,500 per year.

Mr. F. C. Brown told of the membership campaign in Boston. "We selected a good play, and on Tuesday afternoon of the first week arranged a meeting in the theater with the star as speaker. The theater was given to us free, and we ran an advertisement in the theater program, saying that this meeting was

free to members, but was open to no one else. Others were invited to join the League and get tickets to this and other lectures. We also sent notices of this meeting to the clubs."

Miss Oglebay told of a recent campaign in Kansas City, where 7,000 bulletins were sent out, financed by the theater manager, and including an appeal to join. These also announced the special Shakespeare prize competition for the school children. This circularizing was unusually successful, as it resulted in nearly doubling the membership.

In introducing Miss Carolyn Cobb, of Atlanta, Georgia, Mrs. Best spoke of her valuable work as State representative, and her unusual vision of a League future. Miss Cobb spoke on

What the Large City Can Do for the Neighboring Towns

It is to the large city that we must look in the work of the Drama League, and upon it depends not only the life of its own center, but of the centers in the adjacent towns as well. That the city should serve efficiently its outlying territory means added vitality to its own activities. To plan the best means of rendering this service will eliminate waste of time and energy.

In two ways the League may affiliate with the neighboring town—through the centrifugal force of extension work its energies may radiate to the neighboring towns; through the centripetal force of its own activities it may draw the neighboring towns into its work. An obvious method of extension work is that of sending into the small town the lecturers and readers of the City League.

My own State offers a peculiarly interesting field for investigation and experiment in its North Georgia mountain district. One often detects in the clumsy ignorance of their speech many a homely touch of poetry and beauty, with occasional gleams of the dignity and grace which testify both to the background of a rich heritage and to the isolation which has kept these people at a standstill. I have thought how interesting it would be to present a pageant this summer with these people expressing their life and history, and given in their own rugged hills.

While these conditions are more or less peculiar to our own State, yet every city League has an outlying territory calling for similar work, and to send to the small town workers for the purpose of initiating and directing the pageant would seem a logical factor in the city League's extension work.

The Manuscript Contest of the Athens Center, in which undertaking the National League so generously co-operated with us, is for the purpose of discovering and conserving our own creative forces and of fostering a Southern drama. You will be interested to know that this rather daring project has excited much interest, and it has been requested that this contest be open to other States. I wish that the larger Southern cities might see fit to attempt a similar work. Though emanating from a small town, this seems to me to suggest an activity which might be utilized by the large city in whatever locality.

In large cities where colleges exist there is an excellent opportunity for reaching out into the surrounding territory.

The Athens Center this year proposed that special notices be sent members, not only of such plays as should come to Athens, but of those also coming to Atlanta and not to Athens. Such co-operation would be beneficial to the small League in its guaranteed audience.

For co-operation between the city League and the small territory it is necessary to unify this territory. This, it seems to me, can best be accomplished by the Six-City Circuits, thus banding into a unit the large towns in the State and giving to each that which she could not command alone, and which she in her turn can enable the small towns in her vicinity to command. The Circuit will thus bring within easy reach of the small towns of the State at large not only the professional play, but it can be utilized also for lectures and amateur performances.

To establish the Circuit is no easy thing. We hope in our State to do so this spring, however, and we have evolved a plan for a State Stock this spring and summer. No one of the cities can support a stock permanently, but if a

traveling stock spends a week in each city, thus returning to each every six weeks, and changing its bill every six weeks, it will, we believe, be a possibility, and meanwhile the Circuit habit will be formed in time for us to begin working on this guaranteed audience for next season's bookings.

When I proposed this plan a Northern Manager suggested that we enlarge the Circuit, including towns in the neighboring States. This suggests problems peculiarly our own. We as a section are removed from the centers. The Drama League with us can perform a peculiar service in correlating our art courses and producing an art atmosphere that makes for appreciation and creative work which will react not only upon the student of the drama, but upon the painter, musician and representatives in all branches of art. Our largest Southern cities obtain comparatively few of the best plays, and often they are presented by fifth and sixth rate companies.

In the national drama now in the making there will be represented a territory so wide and varied that each section will have a distinct donation. Perhaps the most virile gift will be that of the West; the East will always have a place peculiarly her own. But in the South is there not something highly poetic and too exquisitely choice to be lost? A Synge might find material in the mountain districts, and everywhere there is warmth and drama ready-made and material for drama waiting to be utilized. The dramatic material is at hand. Somewhere the playwright exists. My plea is that the large League Centers in the Northern cities, in considering their plans for aiding outlying territory, will devise means for helping us to discover and conserve our creative forces."

Owing to illness Mrs. Wm. C. Spiker, President of the Atlanta Center, was not able to be present to read her paper on "Right Leadership."

As the session was much prolonged the paper was not then read, but the delegates were referred to the published report of the Annual Convention for this paper.

Right Leadership

In considering the subject of Right Leadership, I realize that it is impossible to discuss it without discussing organization and management, because the two are absolutely inseparable in practice. The elements of leadership are these: a force, a director of this force and a purpose or result to be obtained.

One of the greatest educational problems of the world today in art, politics, philanthropy or industrial pursuits is the discovery, education and development of directors of force. In other words, of those who are capable of Right Leadership.

An editorial writer in one of our great weekly magazines recently said, "One of the most pressing problems is that of finding and keeping people who can be promoted. The only hope of permanent success for even the most gigantic organizations is to get into their own ranks the leaders of tomorrow, those who can think most rapidly and see most clearly."

We used to think that leaders were inspired, but we now know that while certain attributes must be inherent, the basis of great leadership is education, and that the leader faces the problem of directing forces or energies toward the fulfillment of a purpose.

These forces or energies logically arranged we call organization, and to secure efficiency in the organization, it is necessary to control it through intelligent direction. The first requisite for success of an organization is Right Leadership. Where can the leader be found? The business world says, up from the ranks, because only with that training can one have a thorough and complete knowledge of the entire problem. "The hunt for talent never ceases." Where is the person who can and will put aside all distractions and study the problem through to a solution? The world pays almost any price for such leadership.

Too often the mistake is made, especially in an organization largely composed of women, in choosing a leader on account of wealth, social position or personal charm. While the last named is of great value, almost of necessity in

leadership, and the others may be of great value, alone they can never make a leader. The custom so common in European countries of choosing a social figurehead as the leaders of organizations has never been popular nor successful in America.

ESSENTIAL REQUISITES OF LEADERSHIP

Having a thorough knowledge of all that pertains to the problem, what other requisites are necessary to right leadership? First, I would say,—

HEALTH: Leadership demands the use of great vitality, and it is a pitiable and daily occurrence to see some great leader dropping from his place on account of over-work.

2nd, **INITIATIVE:** He must be the mainspring of the organization, the great master mind that schemes and plans.

3rd, Leadership demands **TACT** and **OPENMINDEDNESS**. He must be conservative, but not too conservative; slow to act, and firm when acting. He must not be carried away with either praise or blame, and he will have both in proportion to his success.

He must have unbounded **ENTHUSIASM**, and belief in the movement. His enthusiasm must be so great that it permeates the entire organization.

He must have a deep and thorough **KNOWLEDGE OF HUMAN NATURE**; a power to unerringly choose men, and get from them the best they are capable of giving.

He must be eminently practical, and at the same time have the great vision of the completed problem.

The success or failure of any movement is largely determined at the time of organization. It is of vital necessity that the *organization* be along proper lines. While every organization is a distinct problem, the key-note of all is unity of purpose, and the best organization is that which brings about the closest co-operation among its different departments.

No leader should be permitted to become indispensable to an organization. There should be understudies in organization, as there are on the stage. No Manager would run the risk of a great dramatic production failing for want of an understudy; yet many great organizations are running this risk daily.

I wish to emphasize the care that should be taken in the selection of Vice Presidents. They should be the ones best fitted to step into the leader's place in case of necessity. Too often the fatal mistake is made of considering this office unimportant.

5th: The leader should be shaped to the organization, not the organization to the leader. When the exceptional leader appears, he should not be allowed to do the work single-handed, thereby weakening the organization, but should be given a position to strengthen it. To such leaders particularly the law applies that "no man should become indispensable," for if he drop out, the organization falls to pieces. History is filled with the wrecks of great movements that have failed with the death or withdrawal of a great leader. Leaders are recognizing this impersonal nature of organization, and realize that one of the severest tests of an executive is whether he has anyone trained to succeed him.

The forces which the organization is to direct should be fully understood. This of course is most difficult, if not impossible, with an entirely new movement such as the Drama League. No one could have imagined that the movement would be so far-reaching in four years. It has been a matter of evolution and true growth, and its problems have had to be solved as they appeared.

One of the greatest organizers in the world today has given his formula for a successful administration. He says, "Organize, Deputize and Supervise." The failure of the first attempt at organization makes the second attempt very difficult. There is also great danger of beginning at the wrong end of an organization, and with the wrong people.

POLICIES—NOT DETAILS

Right leadership should be concerned with policies and not with details. There are very few leaders who would not confess that they are hampered by

details and over-work, and yet scarcely any could be found who would be willing to surrender any of their work to others. It is this peculiar factor of human nature that is not willing to surrender any authority, that prevents progress in organization more than any other.

REST

Every leader must have a period of rest and relaxation for growth. It is impossible to sustain for long the tension required for leadership. Rest from a distance gives a new angle of vision, and the leader avoids the risk of becoming blind to the needs of the organization.

I emphasize the fact that organization must be absolutely impersonal. The leader must look upon his organization from the view-point of its activities, and not from the standpoint of the persons who compose it. When this personal equation is eliminated, then the leader can study the organization as a machine; study its activities, and lastly the personnel, and compare their qualifications and fitness for places of trust.

And now I come to a statement that may or may not meet with your approval, but if you have worked long in organization, I am sure you will agree with me, **RIGHT LEADERSHIP NEEDS MONEY TO ACCOMPLISH RESULTS.** An organization may run for a certain length of time on love for the work, enthusiasm and personal sacrifice, but the time will surely come when it must be placed upon a thoroughly sound financial basis, because enthusiasm, love and sacrifice can go only so far. Right leadership must be paid for whenever and wherever it is possible.

A sound judgment is the prime mental attribute of every leader. When a leader is not successful, we say that his judgment is not good, which means that he used wrong standards in drawing his conclusions. Every leader has some standards, and the difference between a leader who succeeds and the one who does not is largely determined by their attitudes toward these standards. The one having decided that certain people and standards are correct goes on for years working along that line. The other is open-minded for new ideas and new talent; is willing to change his standards and be judged under new conditions.

Mr. Forrest Izard, Secretary of the Boston Center, speaking on

Programs, What Should They Be?

said,

"In Boston we have found that a lecture by a popular actor will bring out about one-half of our members, a lecture by a producer, one-fourth or less. This shows the demand for the popular actor. Such lectures do not reflect the idea of the League, yet the public will not attend others. Whether lectures be given by actors or by others, I think they should have a definite relation to the play appearing at the theater at that time. There is a great lack of uniformity about the character of lecturers."

Mr. Brannan of Hartford advocated the use of local speakers as far as possible.

Miss Houston said, "In Los Angeles, the reading of a play followed by discussion will be attended by 200 out of 500 members. It brings out people who have no other opportunity of expression. The working people seem to take part. There are usually from three to five new members received at each of these discussions."

Mrs. Crandall of Chicago, "Actors will generally fill the hall. It is a problem and one not easy to solve. Meetings addressed by members would probably work out in small towns or among small groups."

Mrs. Best thought the meetings with local speakers brought out a class of audience with more genuine interest and purpose and are therefore very satisfactory.

Mrs. Besly said that meetings held for discussion were the best attended.

Mr. F. C. Brown of Boston added that Mme. Simone speaking in a foreign tongue had attracted one of the largest and best audiences. At a meeting on "Buntz Pulls The Strings," a dramatic critic spoke for fifty minutes and "Buntz" spoke for ten minutes. This method combines instruction with lion-hunting. It is much more dignified to have the lectures on technical subjects.

Mrs. Jarden, Secretary of the Philadelphia Center, was introduced and spoke a few words of greeting. Mrs. Jarden was enthusiastically applauded by the delegates.

On motion, the session adjourned in order that the delegates might enjoy an automobile ride to the Philomusian Club and a reception tendered by them in their beautiful new club house. This occasion was of especial interest, as it was chiefly through the faith and efforts of the Philomusian Club and its then President and Secretary—Mrs. Marshall Smith and Mrs. Samuel Jarden,—that the Philadelphia Center was originally organized.

Evening Session

The evening session was devoted to a mass attendance at a special performance by Miss Annie Russell and her company of skilled Players, at the attractive Little Theatre. The delegates were all in attendance, and the remainder of the seats were entirely filled by members of the Philadelphia Center. In fact so great was the demand that many League members were unable to secure seats.

This special audience of Drama Leaguers was in excellent spirits and responded enthusiastically to the rare delicacy of Miss Russell's clever playing, and the wit of the play; overlooking the fact that the drama itself had but little claim to serious attention. By their ready response and eager receptive attitude the delegates proved to all the value of a trained, specialized audience.

FRIDAY, APRIL 24, 1914

General subject for the day,

The Power of the League as a Theatre-going Body

Playgoing Committee, Miss Alice M. Houston, Chairman.

Morning Session

The Guaranteed Audience

The session was called to order by the President for a preliminary half-hour of business. The report of the Committee on Constitutional Amendments was first read by the Secretary as follows:

Amend Article 5, Section 2, by inserting after the word "elected" the word "biennially," and by striking from first paragraph all after the word "ballot" and inserting the following:

"Sent by members by mail or messenger or personally to the Secretary of the League ten (10) days before the annual meeting at which the election is to be held and certified by the Secretary to be the ballots sent by him (or her) to the members of the League in compliance with the terms of Article 14.

"This ballot may be marked by an X at the printed name of the candidate chosen by the nominating committee, or another name may be written in place of the one nominated.

"At the annual meeting when an election is to be held tellers shall be appointed who shall count the ballots so certified by the Secretary, a majority vote being necessary to elect."

and striking out the second paragraph, beginning "the board of directors shall be divided."

Amend Article 5, Sec. 2, last paragraph, by substituting the word "biennially" for "annual" after the words "These officers shall be elected."

Amend Article 13 by adding a section as follows:

Sec. 3. The Board of Directors shall appoint from its number the editor of the publication known as "The Drama."

MRS. STRICKLAND CLARK, Chairman.

Motion was made, seconded and carried that the report be acted upon as a whole. After general discussion, on motion the report was adopted and the By-laws so amended.

Mrs. Best introduced Miss Alice M. Houston, Chairman of the National Playgoing Committee, who was greeted with enthusiastic applause.

The Annual Report of the Playgoing Committee of the Drama League of America

The Drama League, which was organized as the fostering influence of better drama in America, not alone in the producing center in the larger cities,—but everywhere,—a national body to serve a national purpose—has been forced in the playgoing department by its *raison d'être* out into the smaller cities. The educational department was already active in these Centers with study classes, lecture courses, and readings; but the opportunities were few of seeing the good plays well presented. As there would be no other reason for these trained groups than that they should form themselves into active, alert and appreciative audiences, it became the new function of the Playgoing Committee to make an effort to secure for the smaller cities the opportunity to hear at least several good plays, well acted, each season.

An actor whose slogan is imagination in dramatic art thus interpreted the League movement as a new force looking toward a new national expression through the drama. "The League is the parent of an art and an audience to come."

To Mr. J. E. Williams, who for more than twenty-five years was the manager of a Night Stand theatre in Streator, Illinois, the Drama League is indebted for the initial idea of lyceumizing the theatre. Out of his own experience of the difficulties of the situation and a knowledge of what is wrong with both the management of the night stand theatres and with the public in these theatres, he evolved a plan of guaranteed audiences and presented it to the League for solution, as the Drama League was, the only body organized that could undertake to ameliorate the condition. Mr. Williams' theory of how this could be effected, the League has been working out practically, testing its feasibility. It was no easy task the League set for itself in undertaking to accomplish this as the year's work of the playgoing department, and had the committee known beforehand the problems, the discouragements, the almost insuperable obstacles, its courage would have failed.

First, it was necessary to interest the Drama League people in the small cities. This was not so hard as to secure a committee both able and willing to undertake to raise the guarantee by a given time. The idea was new even to our Drama League people,—lecture courses had been subscribed for in advance and the best music now is given in smaller cities only upon the subscription plan. But pledging one's self to a course of plays was a new and revolutionary idea that often did not meet with ready approval:—there might be a blizzard, or some one in the family might be ill, or one might be out of town at the date of the play; so that the various committees had much prejudice to overcome in presenting the plan. Two great handicaps were the inability of the League to arrange long in advance for given plays, or to name the dates of the plays; such is the business of the theatre that both plays and dates are constantly subject to change. This made hard work for the Committees, for they had first to find the people, and then to inspire them with enough faith in the Drama League for them to be willing to entrust to it the selection of the plays that they were to see and to spend their money for; and the League in

turn had, by repeated interviews and correspondence, to interest the managers and to secure their promise for plays at fixed dates,—plays that would be acceptable to our night stand audiences. The night stand audience loomed a large factor in the case, and the season has proved that drama study classes and courses of lectures on drama are greatly needed in order to furnish the prepared audience that chooses a real play in preference to a "show." Our aim is to create the audience and then to furnish the play; the educational work of the league must go hand in hand with the playgoing work.

A form of subscription card pledging the signer to the purchase later of one or more tickets for each of three productions during the season of 1913-1914 was issued and sent in lots of 500 to each Center or committee in the cities where the campaign was to be undertaken. The scale for the different attractions ranged in price from \$2 to 50 cents, and this brought the plays within range of all theatregoers. In university towns we made an effort to have the local committee sell blocks of the cheaper seats to student bodies. The manner of conducting the campaign varied in different cities. Where no Center organization existed, the committee undertook the work; but without the backing of an organized group of interested people the task was doubly hard and in some cases, failure to secure the guarantee was the result. This experience has conclusively proved that the plan can become effective only where organization precedes. In one city a professional lister was employed, but either because this savored too much of interested business rather than disinterested art, or because, as happened, the same week had two big rival attractions both of more popular appeal; whether for one or both of these reasons, this plan also was not successful. In most cases, however, the Committee on Plays of the respective Center has had the matter in charge and has conducted a publicity campaign in the local newspapers concerning the circuit plan, the plays, and the company of actors. The League membership was first covered, next the Men's and Women's clubs had the idea presented before their members and the pledge cards distributed for their signatures. The universities and schools were asked to assist and generously responded under the leadership of the professors of English departments and the teachers of expression. Then the entire community was invited to help in this attempt to bring better plays to its city. Where there was good interurban service, a committee was sent to the outlying communities to enlist their interest and cooperation. Thus the canvas reached an ever enlarging public. When the requisite number of these pledge cards were signed to aggregate five hundred dollars for each of the three productions, they were called in and kept by the chairman in charge. The subscribers were notified when the box office would open for the subscription seat sale, which was in advance of the regular box office sale; and if the subscribers did not respond at the box office, they were again reminded of their pledge by phone. A very small percentage of loss of these subscriptions by failure to redeem their pledges has been reported. Removal from the city, absence and illness were the alleged causes of delinquency. Each Center was requested to sign and forward to League headquarters a contract obligating the Center to fulfill its guarantee to the amount of \$500. This acted as an incentive to secure even more than the \$500 subscribed in order to protect the Center against loss by shrinkage. From the first, the question of dates in the theatres was a momentous one. After securing the time in a theatre in one city, in the next city on the circuit, so placed for convenience and economy of railroading, the second theatre would have the date already booked. Then a fresh start would be necessary, and re-routing, only to find the way blocked in another direction by a theatre-booking on the date required. The different Centers all sent in dates that our bookings must avoid because of local events, such as concerts and college entertainments that would interfere with our attendance. Also requests came in to avoid certain nights of the week, Wednesday because Wednesday is church night and an unfortunate night for the theatre, and Saturday nights, because the business men keep their stores open until late. At times the situation became desperate so that there seemed no

night of any week available for these plays so much desired by the Centers, and that the League was trying so hard to send.

The crucial moment came when on the 16th of February the English Repertory Company, under the management of B. Iden Payne, started out from Chicago on a tour of two weeks playing in Drama League Centers' under the League auspices, and in other cities where interest seemed to warrant. In the unforeseen absence of the chairman, our valiant president assumed the responsibility and acted as general superintendent of the tour. The cities visited were Rockford, Streator, Urbana, Springfield, Jacksonville, Decatur, Indianapolis, Fort Wayne, Kalamazoo, Battle Creek, Saginaw, and Ann Arbor. There were thirteen members in the company, and wherever two performances were given as an evening and matinee performance two different bills were presented. "Lonesome Like" by Allan Brighouse, used as a curtain-raiser to "Dolly Reforming Herself" by Henry Arthur Jones, was the principal bill and was used whenever only one performance was given. The other bill was made up of three one-act plays, an entire novelty in the night stands and not yet common in the larger cities. "A Game of Chess" introduced a new American Playwright, Kenneth Goodman of Chicago. "Phipps" gave an opportunity of seeing Stanley Houghton in a new and lighter vein. The triple bill concluded with "Press Cuttings," one of Shaw's plays produced in America for the first time by this company.

The Centers in various cities held meetings in the theatres and elsewhere, addressed by B. Iden Payne on a "Survey of the Repertory Theatre Movement," and by Walter Hampden on "Imagination in Dramatic Art." These meetings were held for the express purpose of enlisting a wider interest in the engagement, and also for doing honor to the artists. Whitford Kane also contributed to the pleasure of these occasions by a reading from Galsworthy's "Strife."

In one city where there was no organization, when the English Company played, a month later, after organization had been effected, the Irish Players had an audience three times as large, indicating conclusively the greater activity after the Center was organized. Again the manager of a small play house tried repeatedly to book "Disraeli," even going to New York for the purpose, but he could not secure the play for his theatre. Later, through the League influence the manager re-routed the play and the booking was made and a great triumph scored for the local center. In another instance, the theatre could not be secured for one of the League plays from the booking agency controlling that territory. Mark Klaw, of Klaw and Erlanger, was appealed to, and the booking was secured. These all seem distinct achievements for the League,—its activity and its recognition.

The second tour undertaken under Drama League auspices was that of the Irish Players, under the personal management of Lennox Robinson, which started out from Chicago on March 16, with a slightly different route from that of the other company, playing Milwaukee and Madison in addition to Illinois and Indiana towns. The plays given on this tour consisted of a triple bill. Kathleen-ni-Houlihan, The Building Fund, and The Rising of the Moon. The bookings for George Arliss in Disraeli made through the League for the Michigan circuit were Fort Wayne, Grand Rapids, Kalamazoo, Lansing and Ann Arbor.

In May Mrs. Fiske will play "Mrs. Bumpstead-Leigh" in the following League towns: Rockford, Streator, Jacksonville, Urbana, Ann Arbor, Jackson, Kalamazoo and Fort Wayne.

The success of any undertaking lies in its result. Judged by the letters and word-of-mouth evidence from League members, the audiences in some cities were appreciative to the point of enthusiasm, affording joy and stimulation to the actors. Elsewhere comments ranged from the "most delightful play in years," to "the poorest show ever seen." But point of view is an individual matter and opinions will always vary.

Judged by the letters and testimonials from those who managed the tour, the management's side felt it a step toward a future of keener and wider appreciation of the best in dramatic art. To quote Mr. Payne in regard to his

tour and the reception of the plays, he says: "The plays are going splendidly tonight. It is the same wherever the Drama League is enthusiastic and active. This work will surely bear fruit. A high standard must be maintained for these towns, then something big may be worked up eventually." In addressing the Indianapolis Center, Mr. Payne is quoted as saying: "I find in your city a vitality, a simplicity and a directness in your attitude toward the theatre that is sympathetic and stimulating for the best in the art of the stage." And again, in writing of this city: "Our reception in Indianapolis was right royal. It is a fine town, and we had fine audiences. Their enthusiasm was wonderful, and far more than ever before in America." This message voicing a note of warning came: "This tour has indicated one fact clearly, namely, that where the local League workers are active and enthusiastic, great possibilities of development exist, but that nothing will be accomplished by just banding together and labeling themselves 'Drama League'." And again judging by many expressions from the participating actors, it was for them a unique experience, and in spite of the hard work involved in the daily journey from city to city, the tour was full of the joy of playing to alert and responsive audiences. The test of the one night circuit scheme was a severe one. The most critical audiences were assembled to sit in judgment not only upon the plays and acting but upon the Drama League as well,—all three must reach the high pitched expectation of these newly created groups organized to uphold the best.

Besides the endless correspondence entailed in arranging with both managers and League Centers for the plays, an extensive correspondence has been carried on throughout the season with the committees on plays in the Centers, furnishing them with information about plays and companies and giving them advice about the support of all theatre engagements. From coast to coast this information has been sent. The Chairman has also visited six Centers, and study groups, addressing League members, meeting with executive boards, and play committees, in an effort to inspire the workers and to stimulate greater interest in the rank and file of the membership. In the Bulletin work, in the various producing Centers, the League seems to have taken a backward step. The standards of the different committees were never so divergent as in the past season. The underlying purposes of the Bulletin and its uses as conceived by the pioneer workers seem not to be understood. The Bulletin form is not consistently followed and many methods prevail. This is discouraging at the beginning of the fourth year of the Bulletin work, but as this is the subject of exhaustive discussion at another session, it is merely suggested here, as too vital to this department for an annual report to ignore. The Bulletins of the producing Centers keep the League more conspicuously before the public than any other feature of the work and therefore it becomes a matter of greatest importance to us that this department should be carried on with a common purpose, with committees equipped and trained and always with a high standard.

Though brief in the telling, the year has been the most difficult in the experience of this department, not only because its chief work has been in a pioneer field without any precedent, but also because of the inherent necessity in its work of co-ordinating so many forces,—those of the theatre, the professional people; and those outside of the theatre, the laymen,—the professional people, keenly alive to conditions and the limitations of accomplishment, and the laymen, entirely strange and new to the situation recognizing their needs, but without the knowledge of the difficulties involved in obtaining them. Incident to pioneer work there is always the unknown and unknowable, disappointment, uncertainty, and sometimes disaster, but in spite of the fact that this experiment in guaranteed audiences for plays in the night stand theatres has cost the League tireless effort and a considerable outlay, we feel that the year's work, as a demonstration of the fact that the plan is feasible, has been profitable. Another season should not be so difficult, for we have our mistakes as a guide. There may be other and new pitfalls ahead, but they will be made by new conditions that might arise; the same errors could not be repeated.

This record of the year's work, therefore, concludes with a hopeful outlook for the future of this new undertaking. We have kept faith with our members in sending them plays that, unaided by the League, they could not have enjoyed, and we have carried forward the League idea of better plays for better audiences out from the cities into the night stands.

A prophecy of one of the speakers at a night stand meeting waits just ahead for fulfillment: "You who are here are therefore the conscious participants in the dramatic life of the future."

On motion the report was adopted.

Mrs. A. N. Meyer of New York moved that "The whole meeting feels that this report is very wonderful and it is appreciated by the League." The motion was adopted. The President then turned the meeting over to Miss Houston, who presided during the remainder of the session. Miss Houston called for reports from the Centers on Playgoing.

Boston.—Mr. Izard reported that the Boston Committee had visited forty plays and bulletined eighteen. Advance bulletins were issued, about the middle of the preceding week, on plays that had already been in Boston and had been approved.

Washington.—Miss Ethel Smith presented the report of Washington:

"The Playgoing Committee for the Washington Center of the Drama League has the honor to report as follows:

The committee has attended during the season of 1913-14 35 plays—first presentations in Washington—of which it has issued bulletins on 12 and has made negative reports to producing Centers on the other 23.

The plays bulletined are: The Strange Woman, The Poor Little Rich Girl, Young Wisdom, Disraeli, Snow White and the Seven Dwarfs, Damaged Goods, The Will, The Great Adventure, Marrying Money, Fanny's First Play, Margaret Anglin in Shakespearean Repertoire, Change, Tante.

Advance bulletins were issued based on favorable bulletins by two other producing Centers in the case of Fanny's First Play, The Will, and The Great Adventure.

The difficulties of the playgoing work in Washington arise from the fact that it is a one-week stand. Nothing ever plays longer than one week, so any bulletins to do any good must be based on attendance the first Monday night so they can be printed and mailed and in the hands of the members of the League by Wednesday morning, which is late enough at best when assistance is needed and is none too early when the mere convenience of playgoers is considered.

The Playgoing Committee many times has had two and even three simultaneous performances to cover Monday and a force of from 15 to 18 reliable playgoers must be maintained in order to muster a quorum of five for a committee to cover each performance. To those familiar with playgoing work it will be apparent that this is a difficult situation and the fact that it has been met testifies to the earnestness and fidelity of those who have contributed their services to the playgoing work.

The committee has had more or less of the usual experience of differing as to the merits of productions covered. In several instances it has declined to bulletin performances which were subject to bulletins by at least one other producing Center. In one of these instances the absence of the star and the substitution of a road company made a difference. In other cases the committee was quite unanimous in its dissenting judgment. There were close votes once or twice.

On the whole the work of the Playgoing Committee of this Center has been accomplished with singular good spirit. All controversies have been carried on in a most pleasant though earnest way and there has been little disposition to wander from the basic standards of dramatic art into the seductive but fallacious fields of ethical or other controversy.

GILSON GARDNER, Chairman Playgoing Committee.

New York.—Mrs. Lewis Isaacs presented the report of the New York Playgoing Committee.

New York—The Playgoing Committee of the New York Center has visited, in the course of the season of 1913-1914, fifty-five plays, and has bulletined fifteen of these, in regular form. In addition, we have issued supplementary notes upon three plays, and upon three repertory seasons. Further, we have sent out a bulletin calling attention to a play exceptionally adapted to young people.

For the first part of the year, owing to the heavy drains upon the finances and the energy of the newly organized Center, the Committee did not attempt to visit farce or melodrama, feeling that worthy plays in either of these classes would in all probability gain public recognition within the period necessary to assure their continuance. During the latter half of the season, however, we have visited plays of each kind, when they seemed promising. Had this policy been in effect from the opening of the Center's activities, which began with the late summer of 1913, it is likely that several additional bulletins would have been issued.

On the whole, the Committee takes some satisfaction in the following list of plays bulletined, because of their varied character and appeal, tending to show, we believe, our aim to attain breadth of sympathy and a catholicity of taste. Dividing them roughly into groups, we have bulletined these plays:

Serious Plays:
CHANGE—by J. O. Francis.

THE YELLOW TICKET—by Michael Morton.

MARIA ROSA—from the Spanish of Angel Guimera.
(English version by Wallace Gilpatrick and Guido Marburg.)

THE WILL—by Sir James M. Barrie.

HER OWN MONEY—by Mark E. Swan.

THE STRANGE WOMAN—by William Hurlbut.

THE LAND OF PROMISE—by W. Somerset Maugham.

Comedies:

GRUMPY—by Horace Hodges and T. Wigney Percival.

WHERE IGNORANCE IS BLISS—by Ferenc Molnar; English version by Philip Littell.

THE GREAT ADVENTURE—by Arnold Bennett.

TOO MANY COOKS—by Frank Craven.

Farces:

THE LEGEND OF LEONORA—by Sir James Barrie.

WE ARE SEVEN—by Eleanor Gates.

THE PHILANDERER—by George Bernard Shaw.

Spectacle:

A THOUSAND YEARS AGO—by Percy Mackaye.

Young People's Bulletin:

THE THINGS THAT COUNT—by Laurence Eyre.

Mentioned in supplementary notes on outgoing bulletins:

KITTY MACKAY—by Katherine Chisholm Cushing.

GENERAL JOHN REGAN—by George A. Birmingham.

THE TONGUES OF MEN—by Edward Childs Carpenter.

Repertory Seasons of

Sir Johnstone Forbes-Robertson.

Mr. Sothern and Miss Marlowe.

Miss Margaret Anglin.

Mr. Faversham's "Othello" revival would have been noted had there been an outgoing bulletin at the time Mr. Faversham's performance took place.

Of the foregoing plays, the themes range from feminism to the inalienable rights of young lovers about to be married, to regulate their own lives, and from an arraignment of the British public's art sense, to the official

persecution of the Jews in Russia. The mere list of places in which the several actions pass will help to indicate the range and variety of the list of bulletined plays. Thus, *CHANGE* is a story of the conflict of ideas of yesterday and of tomorrow in a Welsh mining town. *MARIA ROSA* is Spanish in theme and place; *THE YELLOW TICKET* is a tense drama of Russia; Sir James Barrie's *THE WILL* passes in London, and *HER OWN MONEY* passes in New York or almost any other good sized American city. The essence of the play called *THE STRANGE WOMAN*, is its habitat, which is a town in Iowa. *THE LAND OF PROMISE* is a play of England and Canada.

Among the comedies, *GRUMPY*, a play in which Mr. Cyril Maude and his London Company have made one of the real successes of the present season in New York, passes in England. This play, by the way, has been running in New York ever since the opening performance on November 24 last. The scene of *WHERE IGNORANCE IS BLISS* is laid in Hungary, and this play smacks strongly of its origin. Arnold Bennett's play, *THE GREAT ADVENTURE*, could not be laid elsewhere than in London, while *TOO MANY COOKS*, Frank Craven's capital light comedy, might have happened in any American suburb.

Barrie's *THE LEGEND OF LEONORA* is again essentially of London, and Shaw's *THE PHILANDERER* is English to the core. *WE ARE SEVEN* is an American story, placed on its native heath. Percy Mackay went to the Orient for his successful spectacle entitled *A THOUSAND YEARS AGO*.

Returning to the proportion of plays reported, out of the total seen, we find it to be rather better than one in four. The Playgoing Committee feels that this is a good showing; that this in fact is a considerable percentage, and that it is probably at least as high a proportion as any considerable body of the Drama League's membership would have favored, under similar conditions.

We always go prepared to find good if it be there. The pleasure of such work lies oftenest in its quality of exploration; every member watches the curtain rise with *HOPE*,—and three times out of four, sees it fall with relief! But that other one time, the fourth, often repays the Committee for many fruitless evenings.

Every professional critic who retains the proper qualifications for his work gets his reward in this fluctuating and incalculable way—the joy of finding something in any of the arts, that is truly worth while, and of being in a position to transmit some of his own enthusiasm to others, is the best return an earnest critic can get or wish for.

After a vote has been taken, among the Committee members present at a play, comes the interest of formulating the report; of eliminating points about which there is less significance, and agreeing about cardinal features of the work; of putting into words, as briefly and strikingly as we can, the basic theme of the play.

The theme-statement is usually the most difficult to make. Sometimes its essence is brought out in discussion, and the actual statement is put together like a mosaic, with contributions from every member present. Again, it may be written in its final form by some one member of the Committee. The argument, sometimes calm and often heated, which precedes some of the decisions, is typical of what might arise among any equal number of League members, recruited as this committee has been, from men and women of varied callings and an honest interest in their task.

This is, perhaps, the proper time to say that the Playgoing Committee of the New York Center, which now includes about twenty men and women, is always ready to consider additional candidates for membership, if they be proposed in writing, by Drama League members, with some statement as to the special fitness of the candidate for this work. Fitness, as we construe it, means here, first: ability to react to a considerable range of dramatic offerings; second: a facility in expressing one's ideas, and third: a tempera-

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mental equipment that equips one to work harmoniously with a group of committee members. We want individuality of views and expression, and at the same time, we must demand a certain willingness to be convinced by argument, a readiness to give and take, in reaching toward conclusions. We may add that under the New York Center rules, no one connected directly with the theatre may become a member of the Playgoing Committee. This bars out playwrights, actors and managers. We appreciate, however, the great value of the co-operation of professionals in this department, and we have been privileged to include a number of them in our Advisory Board of the New York Center.

On the Playgoing Committee, as it stands now, we have a lawyer, an architect, a painter, a publisher, two editors, four writers, a music and art critic, a professor of dramatic literature, a curator of the Metropolitan Museum of Art, a member of the Board of the People's Institute, a director of the Intercollegiate Vocational Bureau, and others who have no stated profession, but are deeply impressed with the importance of the theatre as a factor in the life of today.

The work of the Playgoing Committee has sometimes been criticised by members of the Drama League and others. Good; we want more of this criticism, and the more constructive it is, the better we shall like it.

SAMUEL SWIFT,

Chairman Playgoing Committee, New York Center.

The report of Philadelphia was called for, but as the Committee was not represented on the floor at the moment, the report was postponed.

Chicago—Mrs. Besly presented report of Chicago.

The Playgoing Committee has attended 55 plays in the past year, that is since May 1913, and has bulletined 17. While there are not so many openings as in New York, it occurs very often that there are three or four in one week, making it hard to divide up the Committee. The fact that the Fine Arts Theatre and the Chicago Little Theatre begin on Tuesday night constitutes a delay in bulletining because of the possibility of another bulletin,—a delay often from Sunday to Wednesday. This delay in mailing and the bad post office service have been almost the greatest difficulties that the Committee has had to contend with.

The bulletining of repertory players has also presented great difficulties on account of the frequent change of play and, in the case of the Benson/players, the fact that it was very hard to gather the Committee together to see those plays in which the Stratford-Upon-Avon company did its best work.

The repertory players under the management of B. Iden Payne began their season on November 15 and ran for fourteen weeks. During this time they changed the play nearly every week and received five bulletins and three notices, a large proportion of the whole number issued. The Committee felt that as long as the cast consisted of good players and the plays given were all plays of merit that it was of great importance to keep the repertory players before the public.

The attitude of the Committee is rather a divided one as to the object of the bulletins, some considering that the Committee should judge from a merely critical and detached point of view, and others holding that the only possible value in sending out the bulletins lies in gathering an audience to see those plays which might otherwise be neglected.

Through an extra issue of postal cards the League was able to draw enough people to witness "Yellow Jacket" to make it possible to keep it for the period of its engagement.

Respectfully submitted,

FANNY F. McMASTER, Chairman.

Miss Houston discussed the work of Los Angeles Center, which she had recently visited.

In opening the general discussion, Miss Houston laid strong emphasis on the desire of the League for *uniformity of standards*. The Committee cannot endorse unreservedly the policy of advance bulletins, for it too often happens that there are changes in cast that materially affect the values of the production.

Mr. Walter Prichard Eaton asked if there is a national record of bulletined plays? In how many cases are the same plays approved by more than one center?

Miss Houston replied that there are growing divergencies.

Mrs. Isaacs said that she regarded this to be the result of a bad dramatic year rather than of bad criticism.

Mrs. Best called attention to the fact that the same plays do not appear in all centers.

Mr. Izard said, "Boston feels it to be a defect in the bulletin that, being third class matter, they are often much delayed and reach our members too late to be effective the first week of an engagement. It is necessary for us to concentrate on the second week. We would offer two recommendations:

1. That advance bulletins be issued in cases where a play has been bulletined by three cities.

2. That the Government post card be used instead of the present form. Being first class matter, it is quicker.

Miss Houston, in calling for discussion, expressed her own disapproval of the post card idea on the ground that it would hamper the national work. The post card cannot contain enough matter.

Mr. Izard suggested combining the two methods. The post card for the city would be effective and save time, while the fuller form could be sent to the field at large.

Mr. Martyn Johnson of the Fine Arts Theatre, Chicago, said that the post cards sent out by the Fine Arts Theatre received little response.

Mrs. Crandall of Chicago seconded the idea of combining the post card with the longer form of bulletin.

Mr. Izard reiterated Boston's contention that it is one very important purpose of the bulletins to induce people to go to the theatre.

Mrs. Meyer of New York objected to the post card, and urged the need of longer and more educational bulletins. She thought the bulletins especially lacking in their comments on acting and production, and cited "Her Own Money" as an example of bad acting which should have been commented upon and was not. There should be an emergency bulletin, in addition to the regular form.

Mr. Eaton felt that for the general New York public the post card would be of no use.

Miss Smith reported that after one complaint to the postal authorities, the bulletins of the Washington Center had been promptly delivered.

Further discussion was postponed until Saturday afternoon. The chairman announced a special meeting for members of playgoing committees at five p. m.

Miss Houston made a strong plea for the paid organizer and circuit manager.

Mr. Winthrop Ames, manager of the Little Theatre in New York, was then introduced by the Chairman and spoke on

The Manager's View of the Circuit Scheme

"The circuit scheme from the Manager's viewpoint is 'bully.' The trouble for the manager is not so much in the big cities as in the one-night stands.

"The character of the public is puzzling to the manager. In numbers, the theatre-going public of recent years has quadrupled and there is no common standard. There are several reasons for this: Education—the public school—increases the number of the public that seeks theatrical amusement; the mini-

mun wage and the increase of wealth have made it possible for the laboring class to attend the theatres; and immigration adds more numbers to the lower levels, and so still further waters the intellectual stock to the drowning point. Old standards have been upset. Social conditions are different. The former clerk class has been reduced and the average laborer has been brought up. Immigration has made too many standards of taste.

"With the increase in the numbers of the public, the managers have built too many theatres. The moving picture houses also take away from the legitimate theatre.

"The standard of taste in America has decreased in the last five years. Yet the very elements that bring the average down are the life-blood of the audience of the future. I believe we are very near a national drama here in America.

"The problem is not the taste of *'the'* public but the taste of the *publics*. There are four:

"1. The intellectual public.

"2. The illiterate public, the mere spectator who delights in the moving picture show.

"3. The supporters of melodrama, the sentimentalist public.

"4. The general public which wants merely to be amused. This is the public that supports the 'long run.' It is no recommendation for a play that it has had a long run. One would not choose a cravat because the salesman said it was 'the most popular pattern.'

"The intellectual drama flourishes best in aristocratic countries. Russia is the leader in the intellectual drama. In America, the managers have lost the upper class of the public. They are busy catering to the average common denominator, for the manager must live. But there is no average common denominator for the little boy at the Hippodrome who shouts gleefully at the antics of the clown, and for the intelligent appreciator of Mrs. Fiske in "Rosmersholm." The higher class has dropped out. It is these, the great silent class, that must be reclaimed for the theatre. The Drama League is giving this public a voice and will teach the managers to listen. They will respond to it, for all managers are anxious to give better plays.

"The one-night stand is the greatest victim of the average common denominator. Once a town gets a bad reputation as a theatre town, the managers shun it. The Drama League, then, has the opportunity to teach the managers that there are audiences in these places. The one-night stand is a large and valuable territory that has seemed to be going fast and the manager wants to get it back."

In introducing Mr. Martyn Johnson, Executive Secretary of the Chicago Theatre Society, Miss Houston explained that it would be especially illuminating and useful to hear his view on the circuit plan, since he had toured the League circuit as manager for the Irish Players, and could speak with authority on the working out of the plan. Mr. Johnson said:

"There are two kinds of League centers, the large city and the smaller city. The work must necessarily differ in these places. The League has an important function in towns of 15,000 to 20,000 population. Cities of this class have practically no opportunity of seeing good plays. Reading circles could be of much value to them, and amateur productions of some benefit.

"I travelled on the circuit of one-night stands with the Irish Players. With one exception, these cities more than raised their guarantee. In these towns, the Drama League found that it had a definite thing to do. There was some good educational work done in the talks on the Irish plays.

"On every hand there are signs of a dramatic awakening, for the realization of which there must be among League members greater co-operation and more active loyalty to the national ideals. Isolated groups are useless in perpetuating

the drama. Whatever affects the Drama League in a small town in Iowa is just as important as what affects New York. (Applause.)

"This awakening of the imaginative faculty of the American people is a big social movement. It does not mean that you need to be a high-brow. All average theatre-goers think that the Drama League is a high-brow organization. You cannot educate the public. Persuade people that the good thing is the thing that they like. The Drama League should take out plays that will appeal to the average public if well acted and well presented. The man who is artistic will appreciate the artistic side of it and the general public will appreciate the pleasant entertainment. Art must be on a business basis, with faith in what you are doing.

"The past year has been a significant experiment. There was some financial loss but we must stick to our convictions and hold to the big idea of the work. There were some mistakes made in the work this year—"Dolly Reforming Herself," for instance, was too English for the places to which it was taken. Synge's "Well of the Saints" was so new that the people could not get it. Wherever the Irish Players gave the three plays the applause was uproarious.

"Next year all the centers should co-operate with the National in this circuit work. The managers will give the towns what they want if the plays are supported. There are difficulties on all sides, but these difficulties can be overcome. This is really the big work of the Drama League—your big opportunity—and if we co-operate we may bring about the renaissance of the Drama."

The chairman introduced Mr. Whitford Kane of the Payne English Repertory Company, who was in one of the companies which played the League circuit this year. Speaking on the subject of

The Actor on the Drama League Circuit

Mr. Kane said, "I have just one thing to say of the one-night stand—there should be no such stands. No company should play in a town less than two nights. It is not possible for the actor to do his best work under the physical strain and other disadvantages imposed by the one-night stand.

"Throughout our experience in the circuit, one fact was very obvious, namely, that some towns were much more responsive to the Drama League plays than others. The greatest interest in sincere dramatic work was found in college towns. In the college town there are more earnest young people and there is more interest in amateur acting. Wherever amateur acting is prevalent the interest is keener.

"We must appeal to the spirit of youth in our work for the betterment of the drama. It is this spirit of youth that produced the Abbey and Ulster theatres.

"The work of the amateur under competent stage direction may often surpass that of the professional. We are fostering both appreciation and the art of the drama by encouraging the amateur. One means of this would be by establishing an experienced stage director in each producing Center to act as district manager, giving free instruction to amateurs in one-night stands.

"The appetite for good drama is a growth. The hunger exists in the small towns and the League can do much to foster it."

At the close of Mr. Kane's address the report of the Playgoing Committee of the Philadelphia Center was given by Mr. Henry La Barre Jayne. The Center has 1,550 members, has visited 20 plays and has had five meetings.

Mrs. Otis Skinner was presented and spoke from her personal experience on

Behind the Scenes in the One-Night Stand

It is a pity always to dispell illusions, and one of the very pleasant mysteries most of us have is the stage. What goes on behind the curtain?

I have known the theatre for many years and my love for a play, my emotions of tears and laughter have never been dispelled by knowledge that it

is all make-believe; by knowing that behind the drop curtain are busy carpenters, scene shifters, electricians working deftly under the directions of a stage manager. The quietness, the quickness, the military precision of a well-directed production always interests me when I watch from behind the scenes in one of our well-equipped theatres; but I am invariably the more impressed at the results obtained in the average one-night stand where eight times out of ten the stage director and his traveling corps of workmen overcome obstacles often inexcusable.

Not only do I dislike unveiling the mystery of "behind the scenes," but I dislike coming to you in the guise of a carper, but when the Drama League makes a plea for "One-Night Stands" it is time for some one who knows about them to tell what the actor generally expects to encounter when he leaves New York to take his successful play over the country; for come New York successes as they may sooner or later he must take to the road. He may offer incense to the Muses; he may pray Thespis to spare him, but he cannot escape his punishment. I, who know more one-night stands than I could wish my dearest enemy to encounter, cannot speak without emotion when I think of what he will find before the tour is ended.

I cannot look at the map of the United States without a shudder. The awful memories of towns of twenty to fifty thousand inhabitants where the manager of the Opera House lives a hand to mouth existence so far as his theatrical business is concerned, but who earns his real income from his livery stables, or his hardware, or his undertaking business. He is rarely a person who makes any distinctions in the kinds of attractions that come to his town. He is a sort of Lazarus begging crumbs from the theatrical feast of New York, Chicago or San Francisco. A few choice "crumbs" are thrown at him a season, but for the most part he takes the trash he finds along the road. The result is he has a dirty, poorly run theatre where neither his townspeople, the visiting company nor himself can derive much remuneration either commercial or artistic.

It is not reasonable to expect that a theatre where companies play but one night, where trunks are dragged in and out of dressing-rooms in all sorts of weather can have the comforts of New York, but the occasional use of a broom and scrubbing brush can be expected; an occasional fresh newspaper can be spread on the make-up shelf—the stage hands may be forbidden to expectorate on the stage where beautiful costumes are trailed, and it is not necessary for dressing room partitions to be papered with lurid posters and cheap printing left over from former "shows."

Not trusting my own feelings in the matter of One-Night Stand Conditions, I have asked the stage director of the Kismet Company to give me his impressions, and I am going to read you a portion of his letter.

He writes: four things are necessary in a theatre, viz:

- 1st. Cleanliness in all places back of the curtain.
- 2nd. Fresh air in the Dressing Rooms.
- 3rd. Running water in the Dressing Rooms.
- 4th. Adequate space and equipment for handling productions.

"Some of the One-Night Stands comply with one or even two of these requirements, but none to all of them. In the average one-night stand the only cleaning done behind the curtain is a hurried sweeping done the day the company gets in. The wash basins are never cleaned, and the lavatories are usually most unsanitary. On the stage the stage hands invariably expectorate, and while many theatres have signs prohibiting it the rule is seldom enforced. It is impossible for the company stage manager to do anything. If he dismisses a man, he is short in his crew. One theatre we played in recently was an exception. The house electrician was a woman, and as the house carpenter, who is always in charge of the stage, was her husband, the rule of cleanliness was strictly enforced. One of the worst features of the average one-night stand is that the architect in designing the building forgets

that actors need air. Dressing rooms are in the cellar, or if they are upstairs they are still inside a solid wall with no chance of ventilation.

"When the man in the one-night stand wonders why he does not see the same production that he saw in the big cities, let him look at his theatre. It is absolutely impossible to give the same thing even though the identical company and scenery be used, for in most cases the stage is lacking in the mechanical equipment necessary for a perfect performance. The old theatres have inadequate switchboards, and a stage too small, and with not enough overhead space to accommodate the scenery.

"The real trouble is that the local manager has neither the time nor the money to improve his house. If the Board of Health would inspect the stage and dressing rooms as factories are inspected the matter of sanitation could be improved. As it is, the best thing that can be said about a one-night stand, is that it is a one-night stand."

There you have the stage director's view. Now I have further information and this from a young actress—not prominent enough to share what poor comforts the theatre may have to offer, but one who belongs to the rank and file; one who dresses with the chorus. She says:

"I try to pay as little attention as possible to my surroundings lest they should distract me from my work, but as to general conditions I feel I should be eloquent. The absolute lack of outside ventilation, the dampness of some cellars, the frightfully over-heated conditions of others. In ——— we were 16 in one room without a vestige of fresh air, and with the radiators leaking hot water over us at various spots while the entire atmosphere steamed. The sewer gas in many places—especially ——— where the poison affected our eyes so that some of us could not hold them open as the evening progressed, even on the scenes, and where some of the girls were lying on the floor at the end of the performance, not able to sit up. There is seldom enough light for make-up, and frequently I have collected my powder and grease paint about me in a dingy corner on the floor; there was no place to sit down. Dirt showers from overhead when there is any commotion on the stage."

These are recent statistics that make me know things have not improved perceptibly since my own experience in One-Night Stands. I have known dressing-rooms where the floors were flooded from steam pipes; we stood on chairs to dress and wore rubbers to the stage entrance. A towel stuffed in a window pane to keep out zero blasts was too trivial to mention.

I have dressed in a room where the previous occupants were members of a negro burlesque company and souvenirs of kinky hair still adorned the make-up shelf.

I have known a dear old actress to contract pneumonia and die from exposure in an important southern city—the capital of the state—where the dressing rooms were supposed to be heated by coal grates—dangerous in themselves, but no coal was supplied. I found her breaking up a rickety chair to get the room warm enough to dress in, and finally being compelled to put on her stage costume over her street dress. She went through with the performance, but next morning she was burning with fever. We got her to Memphis and there she lies buried.

I have known an actress-manager to buy bolts of cheesecloth and tack it along the stairway leading from the cellar dressing-rooms in order that the costumes of her company might not be utterly ruined. And here let me tell you that many players carry two sets of costumes, wearing their old ones when the theatres are filthy.

If a room full of actors were suddenly asked, "Which is the worst One-Night Stand theatre in the country?" With one voice they would cry out the same name. I will not divulge it here except to remind you of the story of the penurious man who asked the ticket agent at a railway station the cost of a ticket to Springfield. "Which Springfield?" asked the agent. "Which ever is the cheapest," replied the penurious man. The actors would say "The

Springfield that is the dirtiest." And in this particular Springfield an actress told me that the dressing room was so unusually filthy that her maid would not spread a sheet on the floor to save her costumes; they put down newspapers and changed them from time to time during the evening.

One of the worst theatres the Kismet company encountered this season was on the route of the guaranteed audience the Drama League booked for circuit plays.

And here it seems timely for me to speak of the amateur player—a subject Mrs. Best assigned to me for tomorrow, but since all I know may be said at once she has allowed me to tell it now. Following Mr. Chubb's excellent remarks of yesterday and his plea, or rather his vision of "Folk Culture," let me say it is for the sake of this culture that I believe in the work of amateur players, and encouraging clubs to be formed in every city where there are enough people to encourage them. Theoretically the amateur is a very nice person, practically he is an abomination. My idea is Utopian, but if a club could be encouraged to present plays for local charities it could do more towards raising the standard of taste in your community than any get-culture-quick method I know. A club should be so organized that every entertainment would mean a moral and financial gain to the whole town. A moral gain in that the play furnishes wholesome amusement; a financial gain in that the proceeds have been turned over to something which needed help. The actors will have the fun of playing and the audience will have the pardonable self-righteous feeling that the fifty cents admission has gone for the benefit of the Library; a new bell for the Union Chapel, or some community betterment. Here you have the nucleus of a civic theatre. And how will this improve conditions for the traveling company? The growth of taste in the community will make for better business in the theatre; and your personal knowledge of the conditions behind the scenes may encourage the manager to have the dressing-room swept out. This work of the amateur is a digression. Mr. Clapp of Chicago has made out an excellent plan for such clubs and he hopes you will send him the names of any organizations about which you may be interested.

I must, in justice to the manager, present the other side of my picture of the one-night stand, and say a word in sympathy for him. It all goes back to his not depending upon the theatre for his real bread and butter; hence he does not give his theatre personal inspection. He gets very little in the course of the season that will pay, therefore, he takes whatever comes along of a pretty flagrant quality, composed of the cheapest kind of actors who should be cleaning stables and washing dishes.

If a manager defends himself by asking who abuses the theatres—I can say both actors and the kind of stage hands he employs. But if he ran his house with self-respecting stage hands, they could see to it that a traveling company did not deface his property. If he had a clean theatre, and efficient workmen (not rowdies who in many instances "work to see the show," as they express it) the comforts would be respected. If not then there is a law to be enforced for damages to his property.

It is no pleasure for a company to play in your town. A route of one-night stands is an ordeal an actor accepts with dogged endurance as part of the game. Railway connections are supposedly so good that a company may travel two or three hundred miles between performances. This means that the players have started from the last town in a cheerless dawn, stamping frost-nipped toes on the station platform while waiting for a train often behind time. A long day's journey with one or two changes of cars, arriving in your town at dusk with only time for a hurried bite before going to the theatre; where, the performance ended, a few hours sleep, an early call and another weary journey as yesterday. Every condition makes against a good performance, but with the blessed temperament of the actor rising to the occasion, if the audience is appreciative, and conditions behind the scenes are even passable, the play will go well.

One of the saddest recollections I have is of the sudden death of a man in our company. He died just as the train was pulling into the station of a town in the middle west, where we were to play that night. Of course there was an understudy and the performance, so far as the audience knew, was unchanged; but we knew the difference. And I can remember walking along the passageway under the stage where the horrid dressing rooms were like cells—only less orderly. There sat the members of the company silent and sorrowing. The doors were open as if they could not bear to shut themselves into such hovels in their misery.

I once asked Madame Modjeska how she could act so brilliantly on one-night stands. "I don't," said she, "unless the stage is clean. I always feel the theater reflects the audience, and I have a message for a sympathetic one-night stand audience."

Now I appeal for you not to take the blame for things as they are, but to assume the responsibility. In the first place, stand by your manager. Promise him financial support if he tries to get the best plays to your towns. One a week, two a month or one a month, according to the population you have to draw from. Let him have definite proof to offer to the powers that govern the affairs of companies. Let them be assured your town is worth placing on the route.

Having done this, see that your playhouse, whether it is a theatre, a skating rink, or a town hall (whatever you may dignify by the name of Opera House), is inspected by the Board of Health. And I hope the manager will prosecute the actor or stage hand who abuses the property.

Remember, "The quality of stage entertainment depends upon the demand!"

On motion the session adjourned.

The delegates were entertained at a buffet luncheon by the Plays and Players Club at their club house.

AFTERNOON SESSION

What Constitutes Dramatic Material

The session was called to order promptly by Mrs. Best. The topics deferred were first taken up. Mr. Sidney Daily, of Indianapolis, was the first speaker. His subject was

The Campaign in a Large City

The Indianapolis Center of the Drama League was organized in November, 1913, and on February 23d and 24th, at the request of the National Organization, we brought B. Iden Payne and his company of English Players to Indianapolis for two evening performances under a guarantee of a five hundred dollar sale of advance tickets for each performance.

Indianapolis has a population of something like 275,000, and is regularly visited by the great majority of theatrical productions, which are willing to come to us without any advance subscriptions or guarantee whatever. In mapping out our campaign we therefore had a different situation to confront than that of the smaller towns, where the people are hungry for good theatrical productions and know that the only way they can secure them is to subscribe for them in advance.

As Mr. Payne and his company were entirely unknown to the people of Indianapolis, we decided at the start to conduct a campaign of publicity through the newspapers before beginning to solicit subscriptions for tickets. Fortunately for us, both of our leading newspapers were friendly to the League and gave us all the space necessary to tell about Mr. Payne and his company and also the plays that were to be presented during their engagement in our city.

After carrying on a publicity campaign through the newspapers for three weeks we then began to canvass our members and also the various literary clubs

of our city in a systematic manner. The first thing we did was to prepare a four-page folder containing an announcement of the engagement, and a brief outline and description of the company and the plays to be presented.

We distributed these folders to club members by having one or more of our Educational Committee attend each club meeting and leave a sufficient number to hand to each one present. We also mailed one to each of our own members with a two-page letter containing an announcement of this engagement, and also a statement of the object of the Drama League in bringing this company to our city under a guarantee.

In the two-page letter to our members we urged them to subscribe promptly for two reasons. First, that all subscriptions sent in advance would add prestige to the League, and second, that all subscribers would have the first choice of seats, their orders being filled according to the dates received. With this letter we also enclosed a return post card, which contained prices of the seats and an order sheet for tickets.

We planned to have the box office open one day in advance of the regular sale, at which time our subscribers could go to the box office and select their tickets. We stated, however, that subscribers who wished to do so might send check with order and stamped envelope for reply to the Recording Secretary, and the tickets would be mailed to them on the day of the advance sale.

Our first letter was mailed out to our members on January 30th, and the advance sale of tickets was announced for February 18th. Up until February 10th we had received less than three hundred dollars' worth of advance subscriptions, but in nearly every case the subscribers sent checks with their orders.

We therefore decided to solicit orders for tickets to be filled by us instead of at the box office, and on February 12th we mailed out a second letter to each of our members and also a special letter to over six hundred club members requesting them to send us their orders for tickets and thereby avoid the inconvenience of waiting in line at the box office.

On February 14th we selected twenty volunteers, who went over the entire list of our members who had not subscribed and divided them into lots of from twenty to forty names, each member taking the names of members with whom he or she was acquainted wherever possible. Each volunteer agreed to call up each one on his or her list between Sunday evening, February 15th, and Monday evening, February 16th.

This final canvass by 'phone, following as it did right on the heels of the strong letters mailed out to our own as well as club members on February 12th, enabled us to increase our sales to \$1,243.75 by the following Tuesday night. These orders were accompanied by checks and cash amounting to \$1,163.75.

Before soliciting orders for tickets we secured from the theater a diagram of the seats and also envelopes for theater tickets. Just as fast as the orders were received the Recording Secretary allotted the tickets and marked the name of the subscriber and the location of the ticket on the envelope, attaching to it the cash or check received from the subscriber.

On Wednesday morning, before the regular sale at the box office opened, we went to the theatre and in less than two hours' time took out all the tickets for which we had received subscriptions and turned over the checks and cash we had received for them. About \$80 worth of tickets that had not been paid for we placed in envelopes and left at the box office. The subscribers for these were notified by 'phone to call for them, which they did promptly with but one or two exceptions.

In connection with this engagement the Committee on Plays reserved the Gallery of the theatre for the benefit of League members and their friends. Special tickets were sold at the regular price of twenty-five cents each, which entitled the holders to admittance through the front entrance without the annoyance and inconvenience of waiting in the alley.

Although Indianapolis was in the grip of the worst blizzard of the season on the first night of this engagement, still there were one hundred and forty of the Gallery tickets presented for redemption the first night and something over two hundred the second night.

While this was not as much of an attendance as could ordinarily be expected, still, considering the stormy condition of the weather, the results were most encouraging, and we received a great deal of praise from the newspapers for our efforts in trying to redeem the Gallery for the benefit of all lovers of good drama who could not afford to pay a high price for tickets.

There is no question but what the success of this engagement gave the Indianapolis Center of the Drama League prestige with all lovers of good drama in our city. One of the greatest benefits derived, however, was the awakening of the local manager of the theater to the strength of the League. He expressed surprise when he learned that we had over five hundred members, and stated that he did not suppose we had more than fifty at the most. The hardest thing for him to understand, however, was why we should want to bring an unknown company to Indianapolis and work up a sale of tickets without any profit to ourselves.

When he found we were sincerely in earnest he was glad to co-operate with us in every way possible to help make the engagement a success. For instance, when we explained to him our plan of selling Gallery tickets to students, teachers, etc., he agreed to hold open the Gallery exclusively for us in consideration of our selling a minimum amount of two hundred tickets for each night.

When the blizzard tied up the street car traffic the first night he refused to hold us to our guarantee, and also to accept the money we had collected for tickets that were not presented for redemption. He also extended to us the free use of the theatre for our Drama League meeting, which was held on the second day of the engagement.

At the time we were arranging for the advance sale of the tickets he stated that he thought it was a good plan to take these tickets out as soon as possible, so that if any of the checks were not good we would have time to collect them before the night of the performance. When we began to turn in the orders on the morning of the sale, and he saw the signatures of the leading people of our city attached to the checks, he said, "I am glad to know that the League has sold these tickets, for I should have thought the people had gone crazy if they had come to us to subscribe for an unknown show they knew nothing about."

Mrs. Hermann Ostrander, of Kalamazoo, then spoke on

The Campaign in a One-Night Stand

Having had such a very little experience, and knowing nothing about the theatrical situation in any town other than my own, I must perforce limit my discussion to the campaign in a one-night stand, and that particular stand Kalamazoo.

Possibly the situation in my own city is in many points similar to that of other cities of 50,000 inhabitants. In beginning the discussion it seems to me that conditions existing previous to the beginning of the campaign play an important part, and in this instance they were perhaps not unusual.

We have a theatre which belongs in the circuit and usually gives us each year, providing the companies are passing through, four or five first-class plays. Last year (1913) we had Sothern and Marlowe; Mrs. Fiske in "The High Road," Maud Adams in "Peter Pan," and Henry Miller in "The Rainbow." played to packed houses.

The remainder of the season, to say the least, was given over to plays difficult to classify.

We also have a vaudeville theatre, where prices vary from ten to thirty-five cents per seat, and five moving picture houses that always draw large audiences, particularly on Saturday afternoons, when school children are free to attend.

These, together with the plays produced by the college and normal students, furnish the dramatic pabulum of our theatre-goers. I might mention a num-

ber of small study clubs that give several programs on the Drama during the year.

When the Drama League was proposed for Kalamazoo we felt that through the propaganda of the League and its circuit system of plays, the standard of the drama as an art could be raised. Had we started a year earlier, and had had more time to build up an effective organization, such as our musical and art clubs possess, before the guaranteed plays were proposed, the question of the guaranty would have been a much easier one. As it was, the work had to be done by a few people. At the beginning of our campaign, the Drama League was only a name.

We began soliciting subscriptions for our plays while we were organizing and securing our membership. We organized our Center last June, the week before commencement, when it was impossible to secure a free evening for our first publicity meeting arranged for Mrs. Best. So our membership grew slowly and little was done before October.

A pledge of \$2,500.00 for five plays was regarded by our president and most of the members of our board as a responsibility too great to be undertaken in our unorganized condition, and a resolution was passed the latter part of November to the effect that if the subscriptions were not secured in three months, the plan should be abandoned. There were only two dissenting votes, and as a reward for one of these votes, I was given the chairmanship of the pledge committee.

At this time we had about \$800.00 pledged and less than one hundred members; but representative people that I had interviewed had been so cordial in the reception of our plans I felt that it was best to make the effort, and if the general public did not come forward with their subscriptions, it could easily be dropped. In the early Fall a committee of ten people had been appointed to circulate the pledge cards furnished by the National organization for subscriptions. This committee represented a wide circle of interests. Only three of this committee met with any success. The great difficulty was we did not know *what* plays were coming and *when* they could be expected. Those were the two questions with which we were confronted when we presented the subscription plan. Many people who regarded a pledge *as* a pledge, and feeling uncertain as to where they might be located during the season, hesitated to commit themselves.

Still the subscriptions grew slowly for friendship's sake and faith in the work of the Drama League.

Some time in December, Professor Clark of the Chicago University gave a reading in Kalamazoo, and at our solicitation, before beginning his program, made a very forceful and stirring appeal for the work of the Drama League, especially emphasizing the necessity for the guaranty of the plays. Our faithful allies, the reporters of the leading papers, emphasized Professor Clark's remarks by giving a report of them with headlines, on the front page of their papers. This stamp of approval gave a decided impetus to the campaign. The newspapers were very generous with their space, frequently giving us front page reports of meetings and helping us very materially to keep the work before the public.

Closely following Professor Clark, Mrs. Best—a very present help in time of need—who had been keeping her finger close upon our pulse, so to speak, passing through Kalamagoo, was prevailed upon to stop. A small luncheon was quickly arranged and she spoke before some people, who as a result became enthusiastic helpers. At that time Mrs. Best told us the plays had been cut from five to three, gave us the names of the plays decided upon, and the dates for them were approximately fixed. From that time on the work gained headway. Thereafter, instead of using the pledge cards, we prepared lists with the pledge cards fastened to the top. At the side of the list it was announced that tickets could be secured and seats reserved the day before the box-office was open to the public.

People were given a chance to subscribe for seats by writing their names

and addresses and the number of seats desired, in the column designated by the price of the seat. These lists we felt were more effective than the cards.

The papers gave us front pages with headlines, announcing a whirlwind campaign. A committee of well-known young men was appointed to canvass the business districts, and in a short time the subscriptions approximated \$1,-800.00 for the three plays.

We had no pre-concerted plan. We merely tried to meet the exigencies of the situation.

Three days before the day appointed for the advance sale to subscribers, to make people feel we held them responsible for their pledges, we sent each subscriber a printed card, in a sealed envelope with a return address, announcing the name and date of the play, the theatre, and the date of the advance sale of tickets. On this card was written in script the name of the subscriber, the number of tickets and price of tickets for which he had subscribed, with a line below to be filled out by the subscriber for extra seats, if any should be desired. (By this means, \$50.00 worth of extra seats were taken for the first play.) On this card also was printed a request that it be signed by the subscriber and exchanged for his tickets. This obviated the necessity of any of our committee being present at the sale and facilitated the work at the box-office, and no mistakes could possibly be made in regard to our finances. By this method we were also enabled to know the names of the subscribers who had not redeemed their pledges. The cards were all returned to us after the play and checked up from our lists. As we had over-subscribed our pledge we made no extra call on the delinquents.

I know that this is not an ideal plan.

It grew, as I have said, out of the exigencies of the situation.

It entailed a great deal of work for a few people and much trepidation.

If we had had in the beginning of our campaign a large, well-organized Center of enthusiastic members such as we hope to attain, our work would have been much easier.

The general subject of the afternoon was "What constitutes dramatic material," and Mr. George Middleton was the first to speak on this subject. His topic was

Ethics vs. Sympathetics

What constitutes dramatic material touches on the morality of the theatre. The question of the morality of the theatre is one that is open to great dispute. Many think the stage is in a bad moral condition. Sarcey found that every five years the condition of the theatre has been bewailed. I do not feel that it is any worse at present than it has been. There are two eddies in the current of modern drama which may be termed "hang-overs" and "premonitions."

Personally, I approve of frankness in the drama on sex questions. The standard by which we should judge plays is honesty to life. This, of course, does not apply to farces, which do not pretend to approximate life and have their own laws.

The drama is a picture of human emotions—human nature under stress. Life is not logical. Life is variation. Art must be logical in itself.

We have set up a standard of sympathetics and posed them as being ethical. What has been the standard of stage virtue? Impeccability, ideal beauty that never falls.

Raffles can steal diamonds, be a sort of polite second story man, but so long as he is good to his mother, we make a hero of him. Rip Van Winkle—(was there ever a more immoral play?)—a lazy, incompetent deserter, becomes a picture of stage virtue because it was made sympathetic by the actor who created it.

The ethics of a part are often concealed beneath the personality of the player who creates it. This is one of the evil effects of the present "star system." The part must be made sympathetic in order that the star and hero may be in the good graces of the audience. The modern star is a halo on legs.

Look at the usual star triangle, which is mainly obtuse, never acute. Analyze it and you find the husband is generally made a brute, somebody is always wrong, somebody is crooked. This may be sympathetic, but is it true to life? Why not have a drama in which all three persons are human and decent? Why do we have East Lynnes?

Audiences have been taught to think in reactions that are habitual. Always it is the battle between right vs. wrong, never wrong vs. wrong, or right vs. right. Life today is opening up new vistas. The woman movement has brought into the drama new forces. We need to get away from the old reactions. If unhappy marriages are to be treated on the stage they should be treated honestly. "Motives are the properties of human nature, not vices," said Spinoza.

Consider how the scarlet tanagers of modern life—the ladies with the speckled pasts—are sentimentalized. They are never honestly treated. They must be wronged in order that the audience may be sympathetic. There is no such honesty of treatment as in "The High Road." Think what stage repentance has been and compare it with "Magda."

Then there is stage sacrifice—that pet Victorian device for hastening a death scene. We weep with Camille and forget what she did to poor Armand. This is not honest weakness and honest sacrifice as we have it in "Monna Vanna," "The Easiest Way," and "Iris." In the latter class of plays there is honesty not tricked out with moonlight and music.

We place the individual on the stage above the ethical principle.

Bernard Shaw has done more than any one else to do away with foolish sentimentality. Shaw heard a few things whispered in his ear by Ibsen and has laughed them all over the world.

The Drama League's playgoing committees have to consider the difference between sentimental and honest treatment and to remember that it is treatment and not subject that determines a play's morality. Any subject that can be treated dramatically is legitimate material for the drama. Let us have the reticence of taste, not the reticence of prudery.

Censorship stands for conservatism and triteness. To clothe prejudice with authority is to make human nature judge of human frailty. Remember that stage censorship may be of all kinds, political, or religious. Art, more than tract, contains the elements of growth. One kind of censorship I believe in—the censorship of public opinion expressing itself through the box office.

Mrs. Best introduced Mr. Montrose J. Moses, whose subject was

Honest vs. Commercial Treatment of Themes

I do not believe we ever approach the subject of drama for discussion without attacking some phase of the theatrical situation. We lay the blame in every direction save that where it properly belongs, and we flaunt a few cut and dried terms as illustrative of our ideas. We only have to mention the word "commercial" to conjure up in our minds the very worst form of theatre manager, the very worst species of entertainment, the very cheapest expression of art. But I believe that a thing commercial may likewise be a thing honest, providing the conditions surrounding it are honest; and I believe we have cause to congratulate ourselves on the type of American play given us since the days of "The Lion and the Mouse," even though we recognize its essential logical weakness.

Masterpieces are not created every day, and never have been in the history of the drama; the stage has ever subsisted on a contemporary drama that has served an immediate purpose and passed away. We are inclined to say that our drama is not what it should be because theatrical conditions are not what they should be, and we quarrel with the commercial manager because he is seeking returns on his investment rather than sacrificing himself to the cause of dramatic art. We are continually claiming that we want a worthy drama in America. And intellectually we are deploring the lack of any ideas in our

theatre. How is the manager to believe you when "Hindle Wakes" comes to the town and you do not support it; when "Rutherford and Son" is notably presented and you stay away? Did you relish Mr. Patterson's "Rebellion"? And why did you kill such a good, elemental drama as Mr. Kenyon's "Kindling"? How do you explain the failure of "Change"—as sincere a *genre* play as we have seen for a long while? Let our dramatists be serious, you demand, and when they are, you exclaim, how sombre, how drab!

In your theatre discussions you cry aloud that the managers do not give you enough Shakespeare, and that when you are given Shakespeare, the plays are half-buried beneath essential scenery. Then comes Miss Anglin with her productions full of originality and artistic feeling, and she loses heavily in the venture. Mr. Faversham, likewise, is forced, through non-support, into vaudeville, in order to recoup his finances after a commendable, though uninspired, production of "Othello."

Is it, therefore, the theatrical situation we must attack, or something more far-reaching and something more deep-set? I say that what is wrong with the drama today in America is that it is suffering from certain defects in American life. Even though we blame the manager for all the ills the stage is heir to, when we analyze the situation, we begin to realize that the question is not one of commercial management, but one of education. I do not believe that we in America have a deep love for the theatre; I do not believe we are sufficiently trained in the understanding of real art; I do not believe we have any desire to see life reflected on the stage in its biggest phases; I do not believe we have any set standards of acting. In other words, I do not believe we have the best theatre sense. With all our talk about the theatre, with all our organized efforts to support what is good, I believe that our educational level is too low at present to maintain an art theatre.

This is strange, considering certain characteristics of the American people. They demand technique in everything but in their theatre. In their sport, in their work, they ask for perfect understanding, for mastery. But in their art they are slovenly, amateurish, mediocre; and the slovenly manager finds it easy to exist. Not so the manager with any artistic ambitions, with any intellectual point of view.

Why should we expect our drama to be otherwise than we are ourselves? If you desire a drama that looks at moral questions fearlessly, you must not be shocked when "Mrs. Warren's Profession" is given; when "Damaged Goods" is mentioned. You must stop reading such pieces for the express purpose of finding how immoral they are. If you expect our drama to be imaginative, you must look to it that our educational system does not in every way try to stifle fancy in our schools. The fact that we were given such novel plays as "The Poor Little Rich Girl" and "The Yellow Jacket" was not due to any theatre tendency, though the spontaneousness with which those plays were greeted by some of us clearly indicate a need in American theatrical life.

Now, I do not wish to discuss the social and economic aspects of the theatre; I do not intend to tell you what you already know: That there is unnecessary inflation in the theatrical market; that there are too many theatres erected as real estate ventures, without sufficient guarantee that there are audiences to support them. I am not here to consider the disquieting competition of the moving picture, dancing, bridge, the automobile, and the ticket speculator. These all have to do with the theatre as a business, but they likewise reflect certain characteristics of American life. The moving picture, for example, will have to find its educational status before the theatre rises above it; and the theatre will have to decrease its prices before it can reach the people of brains with small means. Education will have to counteract that nervous appeal to the eye afforded by the picture play; education will have to train the mind to withstand the nervous distraction of the newspaper. Otherwise such a thing as a slow moving, carefully conceived drama will be out of the question. Already Mr. Charles Frohman speaks of the necessity for more rapid action on our

stage, and for shorter, more kinetoscopic acts in our plays, if drama ever hopes to compete with the moving picture.

I am here to see whether I cannot reconcile honest treatment with commercial treatment of theme. For I refuse to take my topic which has been assigned to me as meaning that nothing honest can possibly be commercial. I know that the two opposing elements can be reconciled. But that reconciliation will take place only through education all along the line. We must create a dignified attitude toward the theatre. In our press, in our magazines, in our books, we must present forceful ideas regarding life; then our drama will be forceful. The theatre needs a standard, and we must seek for that standard largely in our national life. But while I am pleading for education to correct the evils of the theatre, I am not repudiating the drama we already have. It is much better for us to support an external drama, vigorous with timeliness, than no such drama at all. I am not saying that the dramatist should not show more individual effort; that he should not seek to create better and deeper character; that he should not bring more culture and refinement to bear on his work; that he should not have more conviction. But I ask myself: Is he receiving the outward stimulus to do so? I think not.

We are suffering in the theatre, as we are suffering in our literature. No one is sounding a definite note; no one has personal conviction. We are not training people to regard the theatre as in need of just those elements in which it is sorely lacking. We need better men in the theatre as we need better men in politics—we need them writing, managing, acting, criticising; we need them as audience. But this much is certain: they will never have a vigorous effect upon the theatre until they have high standards of living and of thinking outside of the theatre. And the higher the standards they live by, the higher the drama they will desire.

Your president has asked me to talk of honest versus commercial treatment of theme. You cannot have honest treatment unless there is that quality within the dramatist which makes him a man first, a citizen next, and then an artist. You cannot have a commercial treatment of theme, devoid of honest intention, without declaring the caliber—not of the dramatist, not of the manager,—but of the man.

I believe that everything is for dramatic treatment and for stage presentment—any and every subject which touches upon life in its real and ideal phases. I believe that the theatre should be left free for the quickening of art and for the sake of social enlightenment. But I believe that this freedom of the theatre places upon the individuals composing it great and grave responsibilities. And these responsibilities are deep-rooted in education. The dramatist can either be an interpreter or an exploiter; the manager can either be honest or sell his soul for a full house; the audience can either be healthy or vulgar, discerning or licentious. In the one case you are very likely to come under the spell of honest treatment of theme; in the other case you are sure to get commercial treatment of theme.

With this freedom of theme before us, I say that the whole problem of the theatre today involves, not the question of what is *fit* for stage presentation, but it involves a more personal arraignment.

Is the dramatist *fit* to deal with the subject he chooses for presentment?

Is the manager *fit* to handle the subject dealt with in the play?

Is the public *fit* to determine for itself whether or not it has a *right* to be entertained by the subject treated in the play?

You see, I shift the weight of the whole matter outside of the theatre as an institution whose function is clearly understood, and which has perfect right to deal with any and every subject concerning life. I shift the responsibility upon the shoulders of individuals who comprise the chief elements in the theatre, who really make the theatre what it is.

For when I say that any subject is fit for the stage, I do not imply thereby that any treatment of that subject is fit for the stage.

To interpret life in all its aspects is the great function of art, the inspiring

mission of the artist. It is the province of the theatre to reflect this interpretation. But to exploit life is a different matter, and there are people who wrongly interpret realism as being a mere matter of exploitation. The drama is not life; it is a reflex of life, and the dramatist is virtually responsible for the elements he picks out of life for the special interpretation which is the basis for his play. If he wilfully perverts life, if he wittingly distorts the subject he has chosen for commercial ends, why should we condemn the suitability of the life he tries to reflect, why should we deny the subject he has misused? The subject is still big, it is still vital, it is still waiting for proper treatment. If the play is bad, if it is vicious, if it is revolting, if it is consciously wanting in the restraint which all good art requires, condemn the dramatist whose personality stands revealed in his work. Have it a personal arraignment and not solely a charge against the theatre as an institution. It is not necessary for one to prostitute his art simply because others are doing it, and simply because there are managers who find it easier to sell the vulgar commodity. If the manager does find it so, whose fault is it, but that of the audience flocking to his support?

The theatre stands there, an empty shell waiting for the human contents to be poured into it. Pour ignorance and vulgarity into it, and you will have the worst kind of commercial drama. Educate audiences into a state of mind set against ignorance and vulgarity, and the theatre will put on a new radiance. It is all a matter of education; the mere cash register side of the theatre has nothing to do with it. The theatre is a business and should be run as such; until it was run as such we had demoralization throughout the theatrical circuits. Being a business, it comes under those governmental regulations which tend to keep business open and honest. We hear much about the reduction of theatre prices, but what does a cheap seat matter if it is filled by a vulgar person? "Change" was brought back to New York at reduced prices, after its first unfortunate career, and it died for lack of support within a week. The theatre as a cultural institution depends on the mental calibre of the people in charge. If there are vulgar managers who pay vulgar dramatists well for vulgar material, put the manager and the dramatist out of business; otherwise acknowledge yourselves to be vulgar audiences and confess that you have been trained in your individual environments to enjoy nothing better.

It was an inevitable thing that the stage, following in the wake of the newspaper, as it has always done, should treat of the white slave traffic. When "The Fight" and "The Lure" were produced in New York, how many of those who raised an outcry against the plays as subject for the stage, looked instead into the motives behind the individual dramatist and the individual manager? Personally, I believe that where a play can easily drop an act if the law requires it, without materially disturbing the structure of the piece, it looks very much as though the act had been inserted for the purpose of exploitation. On the high wave of public comment and curiosity, I feel sure that all the subsequent white slave dramas were prompted solely by the commercial instinct.

I believe—holding as I do that the stage is open for any theme that is not disgusting—that the white slave subject still waits a big treatment. Yet I condemn the realism, the sordidness of the thing if it is not shot through with the fervor of rightful purpose. I open my morning paper, and in the theatre columns I read the following:

"If you loved your wife and caught her doing the great wrong, would you forgive or kill her? Get your answer in such and such a play."

This is the kind of exploitation that should be hounded from the stage. It could not flourish were there not a taste for it. And a taste for that kind of thing is acknowledgment of a limitation in educational outlook. There are people who think that vice should not be a subject for stage treatment; that it is just the kind of commodity which makes it possible for the commercial manager to exist. But it all depends on how it is handled; it all depends on how it is regarded. Vice plays that are recognized only as plays of vice are a menace to public welfare. The point of view is a matter of education, not a matter of theatre policy entirely.

Mr. Henry Arthur Jones defines the modern drama as one "that shall not fear to lay bold and reverent hands on the deeper things of the human life of today, and freely expose them, and shall attempt to deal with the everlasting mysteries of human life as they appear to the nineteenth century eyes." Unfortunately, many of our dramatists,—and by "our" I mean American dramatists—while they lay bold hands on a subject, do not at the same time lay reverent hands upon it; and while they attempt to expose life freely in their plays as the reporter does in the newspaper, they do not take the time, or they have not the mental inclination, or they are limited culturally so that they are unable to question life in relation to eternal standards.

The laws of supply and demand in the theatre result in plays being quickly thrown upon the stage without much thought, without much development, without logical sequence or conclusion. They do not bear close inspection or minute analysis. If you have ever attended a rehearsal, you will remember how it was most likely one glorious party of self-deception. No one brooks criticism on such an occasion; no one criticises except the unimaginative stage director, who generally does the obvious in all things. If there are weaknesses in the script, every effort is expended to cover them up in the hope that they will not be discovered. The leading lady's dress is worth much more to the box office than the ideas which she may represent. I do not mean that all rehearsals are so shallow; but generally they are conducted on the theory of getting through somehow, without much thought as to artistic finesse or intellectual completeness. That is due to a lack of artistic education in all departments constituting the theatre; it is also due to the lack of the creative stage manager, who is almost an obsolete factor in the theatre today.

The artist who has a standard due to a high attitude toward art will not pervert that art for the sake of popular taste. Simply because Mr. and Mrs. Vernon Castle have made a fortune at Castle House is no reason why Madame Pavlowa should forsake the classic beauty of her own dancing. Yet it would seem that with the classic grace of the one and with the popular rhythm of the other, a stage manager would be sufficiently trained to recognize the vulgarity of such dancing as the chorus gives in "The Belle of Bond Street," one of our New York attractions at present. The fault is not a theatrical matter, but simply one of education.

Honest treatment is not necessarily a high-brow term. There may be honest treatment evident in the Hippodrome spectacle, or there may be honest treatment in a musical comedy. It is not honest treatment to give you a sensuous ballet; it would not be honest treatment for the Museum of Art to drape every nude figure in its galleries. Honest treatment is a personal attitude of mind.

Now, what are you going to do about it? I take it that the Drama League has been organized for a definite purpose—that is, for the betterment of the theatre through the support of worthy plays, and through the education of audiences. I believe that if the Drama League tends towards censorship, such censorship should be broad in its judgment and farseeing in its decision. The Drama League can exert an influence; it can encourage honest treatment of theme; and by their presence, its members can demonstrate that honest treatment means commercial success. There are only three fundamental things for us to bear in mind in this campaign for good theatres and for good drama. Ask yourself as a theater-goer:

Have I a *right* to be entertained by the entertainment offered me?

Has the dramatist realized his subject in the *right* manner?

Is the play being brought before the public under the *right* conditions?

Remember that you have the power in your hands to change theatrical conditions materially. Not through any prejudice of cliques, not through any narrowness of vision, not through any autocratic censorship, but through the inculcating of right standards, and through the leaving free of every channel of art for right and vigorous expression. Today I noticed an intellectual tendency among us to crystallize into little cliques for the exploiting of pet theories concerning art. I have seen critics in their attitudes jump with popular taste just so they themselves might be popular with the people. But is that honest treatment?

Remember that if you demand honest treatment from the manager, from the dramatist, and from the actor, you must see to it that you are honest yourself. If you are at fault, do not blame the manager; if the play is at fault, heckle the dramatist; if the play is good but if the actor or actress has vulgarized it, tell the manager so by showing your disapproval.

Why blame the theatre as a social institution because the theatrical managers are not what you would have them in intellectual intention or in artistic accomplishment? Train better men to manage the theatre business for you if you do not find satisfaction in the present regime. Why blame the theatre as a social institution because certain houses flaunt indecency night after night, unmolested by the law, and thus flirt with profit? When the theatre enters more fully into the life of the people, *they* will be more concerned about the policy of the playhouses in which they seek amusement. They will help the manager to reach some true decisions as to what the people want by staying away from what they do not want, and have no room for in their scale of life.

What is wrong with the American drama? I believe it very well reflects dominant qualities in American character. It has given us type, humor, vigor, noise, false glitter, and "uplift." If you ask why it is not more spiritually certain, I ask, Is America spiritually certain? Our education is not creating the spiritual man; it is not fostering a spiritual literature.

So, after all, honest versus commercial treatment of theme depends upon personality at work in the theatre. I hope you understand that I am hitting the audience, hitting the manager, hitting the dramatist, hitting the actor and the critic, when I say that we need culture and knowledge, and a thirst for the fine and true things of life; and that we need vision brought to bear in all things concerning life. That is what I mean by education in the theatre. When we feel that stream, that impulse, we will find it in our drama. And we will find that after all honest treatment pays.

Dr. Archibald Henderson of the University of North Carolina, biographer of Bernard Shaw, and internationally known critic of the drama, was introduced to speak on

Contemporary Transvaluation of Dramatic Values

Dr. Henderson began by describing the drama as a living art-form, subject to the law of evolution. Citing Ibsen in support of his assertion that "the dramatic categories are elastic," he asserted that one of the most striking facts in the modern dramatic movement is the constructive demonstration, by many contemporary craftsmen, of plays eminently successful in stage representation, yet condemned as "undramatic" by the critics of the drama.

The chasm yawning between the modern standards is revealed by a comparison between the views of Aristotle and Hauptmann. Aristotle asserted that "without action, there cannot be a tragedy;" Hauptmann, through the intermediary of Spitta in his *Die Rathen*, asserts action to be "a worthless accident, a sap for the groundlings." Today, the violent is the exceptional moment of life; action is beginning to be displaced by exhaustive consideration of the motives which prompt to action.

Aristotle, in positing action as the indispensable criterion of the drama, is believed, by certain modern critics, to have anticipated Brunetiere in defining the drama as the struggle of the human will against obstacles. Despite its manifest conveniences at the wide range of its application, Brunetiere's definition is shown to be incomplete. Furthermore, crisis cannot be accepted as the essence of the dramatic species—though it is quite true that crisis is the culminant phase of the conflict of wills. For a very brief consideration shows that many crises are essentially unsuited to representation. Mr. Archer shirks the task of elucidating the dramatic crisis; he rests content with the absurdity of defining a thing in terms of itself. Numerous examples were given of plays deficient in a conflict of wills, also of plays which do not embody a crisis.

The whole trend of contemporary dramatic art has been in the direction of minifying material action and magnifying emotion, psychological, intellectual, and spiritual action. The modern dramatist strives to penetrate deeper and ever deeper into the depths of human consciousness. The popularization and diffusion of scientific theories, the widespread and ever-increasing interest displayed in philosophy, psychology, pathology, criminology, psychiatry, eugenics; the spread of humanitarian ideas, breeding a spirit of quiescence and peace rather than of resistance and war; increased specialization and refinement of knowledge, imposing the obligation of dispassionate and selfless research—these and similar forces co-operate in giving tone to the era. Mere acts of violence, deeds of blood, fortuitous conjunctures and collisions are now held to be barbaric, atavistic—characteristic of the child mind, of the race in the primitive stage. The ideal of modern heroism is self-control rather than surrender to the promptings of the instincts and the passions. Especially anachronistic at the present time is the popular theory that the modern audience experiences only primitive, inherited emotions. The real truth is that the higher emotions, social as well as personal, rather than the commonplace emotions, prevail in the theatre. The higher dramatists of today are leaders in thought, exemplars of the higher emotions which are destined to become the common heritage of the race. In protest against the conception of drama as a conflict of wills and of the dramatist as a "Professor of Energy," Brieux insists that the theatre "will be obliged, more and more as time goes on, to devote itself to the study of the great topics of the day."

The merely dramatic element in life is coming to be recognized as essentially occasional; its transposition to the stage imparts to it the note of the factitious. It is the *human* element—the courage to endure the life that is, the idealism that goes forward in the face of indifference and hostility, the tragedy of all that we are, of all that we fear and hope—which is the material of the new drama.

The speaker then gave a definition of a play in the light of his generalization about drama, modern drama in especial. The revolutionary nature of this definition lies in the following: "A common, but not an indispensable attribute of the play is a crisis—or a culminating series of such crises; and such crisis generally, but by no means invariably, arises out of a conflict involving the exercise of the human will. A play may be lacking in the elements of conflict and crisis, either or both." A play may or may not be dramatic. A drama is a particular kind of play.

Mrs. Best introduced Miss Fola LaFollette, who spoke on

The Psychology of Audiences

"To the layman, the psychology of audiences is a very unreal thing; to the actor it is a terrible reality. An audience never repeats itself, always the actor has a new instrument to play on. It is a most fascinating thing. The audience is over half the play; it can kill or make beauty. It is always an unknown quantity. This is what every actor knows. No actor ever hears the final call "Curtain" without a certain tense clutch in his throat.

"Ask yourselves when you come from the theatre, 'What kind of an audience were we?' There come nights when strive as one will there is a deadly, icy chasm between you and the footlights, and you cannot get across it. Then there come other nights when for no reason all is fire, glow and light; even the dressing rooms and the grease paint are in some way glorified. This differentiation is due to the audience and not the actor.

"Audiences may be classified as destructive and creative. The destructive audience has five or six types. There is the most aggressive audience, that which comes with the avowed purpose of 'breaking up the show'; the college football audience, celebrating a victory, is an example of this kind of audience. Of course, it is pure thoughtlessness on their part and they do not realize

the sufferings of the actors. There is the amateur night audience, and we have the spectacle of the individual tortured by the mass. There is the blasé first-night audience which does not seem happy unless the play is a failure. There is the audience that has strayed into the wrong theatre; expecting a farce, they find a serious drama. There is the indifferent, soggy, heavy audience which the actor must pry up and lift over. Finally, there is the over-cultured, over-educated, sophisticated audience, and it is this type that strikes most terror to the actor's heart.

"The creative audience is all the things the other is not, and a great many more.

"You blame the actor because he wants to play a sympathetic part, but you should remember that there is no posterity for the actor. He must win his praise while he lives. He can go forward just as far as *you*, the public, will let him and no farther. Grateful as the playwright and the producer should be for any efforts to do away with the destructive audience, the actor should be even more grateful. It means so much to him.

"In my life I have played two matinees in which I tasted what the joys of acting might be. One was a professional matinee. It is a pleasure to an actor to play before an audience of his fellow-workers who understand what his work means. Much as a company dislikes to play an extra matinee, you will never hear them complain if the audience is to be a professional one. The second occasion was a special performance in Chicago before a Drama League audience. So much came back from your side of the footlights that the delicate values of the play were brought out as never before."

Miss La Follette's stirring appeal for a trained, sympathetic audience, convinced the delegates of the genuine need for the Drama League movement, and roused them to enthusiastic effort.

On motion the session adjourned.

EVENING SESSION

Banquet—Ball-room of the Bellevue-Stratford.

General topic of the session,

Dramatic Criticism

The delegates assembled at 6:30 and were entertained at dinner by Mr. Jayne, President of the Philadelphia Center. After a wonderful banquet to about 400, the formal program was opened. Mrs. Best in a word of greeting to the Philadelphia members, expressed the delight of the delegates and their appreciation of all that had been planned for their pleasure, in introducing Mr. H. LaBarre Jayne, President of the Local Center, who spoke briefly in welcome of the delegates: "My duties begin and end with expressing the pleasure of the Drama League of Philadelphia in having the National Convention in our city. It gives me very great pleasure to present those."

In introducing the first speaker of the evening, Mrs. Best reminded the delegates that one of the most important and significant subjects of the Drama League in all departments is that of Dramatic Criticism. "It is therefore important for the League member to realize and remember that the playgoing work is not at all similar to the professional critics—that it does not aim to be dramatic criticism in the strict sense. To appreciate the value of League criticism, and to understand the differences between it and the newspaper review, it is well to have the work of the professional critic thoroughly explained and discussed. In glancing over the field of professional critics, none could be found more able to speak to us fairly and honestly than our guest of the evening, Mr. Walter Prichard Eaton, who has served as newspaper critic, making his name known over the country for the honest integrity of his reviews, and also as magazine reviewer with equal single mindedness." Mr. Eaton spoke on,

The Professional Critic

"I am exhibit A—a horrible example. The term critic has never been one of endearment, and the dramatic critic is particularly abominated. Actors hate him almost as much as they hate Providence, R. I. Actors, managers and drama societies when they have nothing better to do always indulge in debates as to whether or not dramatic criticism is of any use.

"We might retort, Are such debates of any use? Any art worthy of the name must provoke response, i. e., discussion, analysis, appraisal. Such is criticism in the rough. Thus roughly speaking, the girl who giggles, 'Isn't it too perfectly sweet?' and Mr. Wm. Winter, who says: 'It is erotic rubbish,' are both critics. All that the managers and actors really mean is, that adverse written criticism isn't of any use!

"Written criticism—in this phrase, we are getting nearer our subject—the professional critic. I gather you feel sure opposition exists between the professional newspaper dramatic critic and the Drama League critics, or playgoing committee. It does exist. A lot of the newspaper critics regard you as a joke, and you regard a lot of them as incompetent and light-minded triflers, but I think I can show you a reason for this too frequent mutual hostility—or at least for the critics' hostility to you; yours toward some of them needs no explanation, alas.

"In the first place, your playgoing committees are not in the strict sense, critics at all; and in the second place, you are amateurs, and the professional in his heart always holds the amateur in a little scorn.

"But I hear you asking what I mean by saying not critics, and I will tell you: You are ideal consumers of criticism, the best audience we critics ever had in this country. But you are not critics because criticism strictly implies two things—first: an estimate of the æsthetic value of a work of art, and a sympathetic understanding of it; second: the recording of that estimate, the recreation of that understanding, in the other art of criticism. Criticism is creative; it is rather re-creative. A work of art passes through the lens of the critic's mind and is refracted to the public, not as from a mirror, but either distorted or more keenly focused; either dimmed or brightened, according to the quality of his temperament. This true critic is an artist too, and he knows it, or else he is no critic. When he sits down to write of Peter Pan, his very first aim is to give readers who have not seen the play such a record of his delight as shall make delight in them. To do that he must be an artist, as surely as any novelist or playwright. Isn't Walkley more of an artist than Maugham? Wouldn't you rather read one of Shaw's criticisms of many a play of the '90s than see the play?

"Now the Drama League sends out bulletins, to be sure, but they are—bulletins. They are not criticisms; they are not literature. All right and good; but would you give up Pater's passage about the Mona Lisa for a Bulletin by a picture league endorsing that well press-agented picture? The professional critic has to keep his own pride—that is about all the satisfaction he has in life.

"Now we come to the professional's inherent if subconscious scorn of the amateurs. Your Drama League playgoing committees are amateurs. Now the difference between professionals and amateurs is not that the first takes the money, and the second doesn't; or that the first is commercial, and the second works for love. The first, 99 times out of 100, loves the work better than the amateur. The difference is that if he is competent and successful, the professional does his work better. This is true of actors. It is true of ball players. It is true of painters. It is true of golf players, save on one recent memorable occasion. Why shouldn't it be true of critics? Of course, it is all really a matter of practice and constant attention. The professional is thinking about that one thing all the while; it is his life, his shop.

"Assuming that this may be true of the critics, what advantage does it give him? It gives him a sense of how a play is affecting an audience, whether it is getting across—delivering its message. It gives him power to tell whether a new part is made or marred by the actor or the audience. It

gives him a perspective in the past to detect tendencies on the stage, to fight bad ones, and encourage good ones. It enables him more surely to lay his finger on the sources of pleasure or displeasure, to analyze and evaluate æsthetic sensation.

"But all the while we have been presupposing the professional critic, who possesses keen sympathy, rich knowledge of life and letters, and a fine, flexible, stimulating style, and perfect freedom. Alas! He is a rare bird! Tennyson said there are fewer good critics than good authors. Criticism even in our large cities is handicapped in many ways.

"First of all is the difficulty to get good men—it usually is turned over to chaps who aren't good enough for war correspondents. Ruhl goes to Mexico! Men with a literary style often prefer the higher wages of magazine writing, even fiction; they are not available on the papers.

"Secondly, criticism is the adventure of a soul among masterpieces. But out of 105 plays and 50 musical comedies on Broadway, how many masterpieces are there? How about the inanities? What is the critic to do there? What can he do but be flip and sarcastic, in order to make his 'columns' somehow interesting? Don't write a column, you say. Very pretty, indeed. But friend Jake Shubert or friend Mark Klaw, or Lover of Drama, either takes out ads or writes a letter.

"The newspaper critic is considered—and wrongly considered—first of all a reporter who must tell about all the shows. A really well conducted department would discriminate in space, for the paper should be a public servant. But papers aren't run that way. Here is where the Drama League really and truly does something that the best paper in America will not do at present, its bulletins are selective. Criticism should be, of course, a wise evaluation of æsthetic pleasures in the theatres, keeping constantly the best before the people. Theatrical reporting in American papers today is nine-tenths silly gossip and guff. It is nearly as silly as the society pages, and only a shade less inane than the woman's pages—all of which are 'demanded' by the public. You can almost name on your fingers the American papers which employ real critics, or when employed, give them proper conduct of their departments.

"In the one-night stands it is of course far worse. There the papers could not find nor afford real critics. Moreover, the hoary ideas that the Yankee rural editor is a fine fellow is one of the quaint bits of American mythology. I was brought up on a small town paper. The editor always would and does yet print any patent medicine advertisement which comes in, and every press agent's advance guff which is followed by an advertisement. I have suggested in cities of 30,000 people that the papers should print good New York reviews in advance, but never yet have seen the suggestion followed. The reason for this is plain to be seen. Here again, it is up to the Drama League. Get the local editor to join and fill him with conscience. After all, the theatre needs him, and he can't afford to stay out long.

"Coming now to something that I haven't yet heard a word about so far in this convention: A lot of the talk reminds me of the Republican and Democratic talk about the tariff and the trusts. It's talk about surface things and doesn't get down to the real roots at all. We have reduced the tariff and busted the trusts, but we still have the old cost of living up in the clouds; 5,000,000 are out of work, and Standard Oil is up to 600 and something. The trouble is with our whole economic system, and we are too conventional, too conservative, to see it.

"People don't go to good plays, but go to vaudeville and motion pictures—the trouble isn't with their education—but *with their pocketbooks*. Out of 90,000,000 people, less than 500,000 pay an income tax, i. e., have an income over \$3,000 a year. Eighty per cent of all Americans, over 70,000,000 people are wage-workers. The income of half our population is half a thousand dollars a year or less. It is wonderful to ask us all to patronage Mrs. Fiske and George Arliss and the other \$2 shows—but *we can't do it*. Moreover, the under 50 or 60 or even 70 per cent are so separated from the upper-

crust by iron, if invisible social barriers, that they much prefer the movies, because *they are their own*. This is plainly seen in many instances, such as the experience of Pittsfield, Massachusetts, which at present is able richly to support it and yet has no dramatic fare.

"The great need of the theatre in America today is democracy—not a theatre on the East Side for East Siders, but theatres in the center *for all*, at prices within the reach of all. Mr. Ames in his address this morning, divided all classes into four lots, apparently by income and education. But I tell Mr. Ames that I am a Socialist and know that the twenty-two Socialists in my aristocratic New England village, the painter and carpenter and wheelwright and mechanic—are the twenty-two keenest thinkers and most serious-minded men—the ones of all the town who would soonest support 'Change' or 'The Younger Generation.' But they couldn't afford to support them at \$2 a seat at Mr. Ames' Little Theatre, and they have no clawhammer coats to wear, either.

"What has this got to do with the professional critic? Only this—he should be the one to see it and with eloquent pen preach it. But on what paper he could do this except the New York Call,—God alone knows. Our papers are the conservative bulwarks of the established order; they aren't hypocrites about even advertising. They really believe that business must not be disturbed, and advertising is a sign—a sign of good business.

"Who can urge it? The Drama League. Indianapolis should have a municipal theatre, of course. So should Atlanta, Georgia. We have got to make the play cheap enough and present it in some democratic way. It can be done. Northampton is next year going to meet any deficit in its playhouse out of the public treasury. This is unique in the history of America. If Northampton, a town of 20,000 people, can do this, why not Indianapolis, a town of 275,000, and Atlanta with 175,000? The real way to get good plays for the people and to get the people for the good plays, is to work for the municipal playhouse, where seats are cheap, where an artist, relieved from the fear of deficit, can work out his ideas, and where all the people can go, each feeling that he is part and parcel in the adventure—part owner of it.

"Professional criticism we must always have. The stage needs it always. The Drama League will never be able to supply its place. Its place is to encourage the best and try always to make the editors see that the best men on their papers are none too good for this important work."

Mr. Saylor, Dramatic Critic of the Indianapolis News, who was detained by illness, sent the following whimsical greetings: "To The Drama League of America. May the League be saved from its friends, the women, and its enemies, the Dramatic Critics."

Mr. Charles Chaffin, the well-known critic of New York, also spoke on the professional critic:

"There is nothing about which there is more misunderstanding than about professional criticism. Criticism is the very foundation on which all progress is based. The good artist is always a good critic, and inasmuch as he is a good critic, he is a better artist. He is first a critic of life, then a critic of all art and especially a critic of his own art.

"Technique really plays a very small part in art as compared with the *life-motive*. The question is really of the impulse of life—not *How* have they done it? but *What* have they had to give? Criticism is of two kinds. One is based on the past—takes the formula of the past and the academic attitude. But we are realizing the fluidity of life, and if we accept that idea of life, we must accept that idea of art. Art which does not express life is of little worth.

"I would impress upon you one practical point—don't bother whether or not a play is well written. Your bulletin should not be founded on technicalities but on living values. It is worth more to get a young author to express his

idea of life in his own way than to try to compel him to be measured by dry as dust conventions.

"Try to treat and get the papers to treat the reportorial side and the critical side separately. Report all, but criticise only those that are worthy."

In introducing Dr. Burton, to speak on the Drama League Playgoing Committee, Mrs. Best urged the delegates to take to heart the suggestions of the speakers, and remember that the chief value of the League Bulletins is that they are not, and do not pretend to be regular professional dramatic criticisms. They are not a one-man criticism, but the report of a representative group of intelligent playgoers—not specialists, or writers who must write something whether they will or no, but trained theatre-goers who voice the response of varied types of audiences.

Dr. Richard Burton, of the University of Minnesota, President Elect of the Drama League, then spoke on

The Drama League Playgoing Committee

"Mr. Eaton has posited the fact and Mr. Chaffin agrees with him that there is a difference between what they represent and what the League bulletins represent. The Drama League wants the view-point of the matron and the mere lover of a good play, and that of the tired business man, who slumbers through three acts, as well as that of the professional critic. Even slumber is in itself a criticism. The Drama League bulletins try to represent the general public.

"The theatre should be the most democratic institution. I agree with Mr. Eaton that 80 per cent of the people cannot afford to go to the theatre. Of the other 20 per cent, 10 per cent don't know enough if they have the price. We must democratize the price of theatre tickets and then pump the brains into the other 10 per cent.

"I do not think there should be perfect agreement among the members of the bulletin committee. It is only necessary that they should agree approximately."

The President then urged the members to remember that the Bulletin work is chiefly of value because, though it might not be as brilliant or skillful as the professional criticism, it is uncommercial—unhampered by any necessities, it is representative of varied groups, and above all is intended to serve an entirely different purpose by inspiring interest and attendance on a given play, adding:

"After this brilliant setting forth of the functions and difficulties of dramatic criticism all the delegates may now have an opportunity of experimenting in criticising, as that famous group of amateur actors, Plays and Players have prepared for our enjoyment, and as a practical demonstration in dramatic criticism, a special performance of a Fifteenth Century play. The play which they have chosen is moreover one of special interest, as it is the famous little farce of Maitre Patelin. It is peculiarly significant that we should be enabled to study this interesting form of early drama. We are indebted to Dr. Richard Holbrook, of Bryn Mawr University, for the unusually fine translation of the play. Dr. Holbrook has made a special study of early French drama, and is an authority on this special period."

Dr. Holbrook was then introduced and gave a brief account of the interesting history of the play, the fact that it was a popular favorite all through the early years of French drama, and that only within the last few months has the name of the author been discovered.

Plays and Players then gave a very remarkable performance of this inimitable farce. The scenery was made especially for the occasion from French plates and illustrations; the costumes were historically correct and very attractive. The performance was unusually skillful, and was thoroughly enjoyed by the delegates, who heartily appreciated this courtesy of the famous club.

SATURDAY, APRIL 25, 1914

Drama League Birthday

General topic for the day,

The Printed Play

Theodore B. Hinckley, Chairman Educational Committee.

Morning Session

The session was called to order by the president, who introduced Mrs. Charles H. Besly, the President of the Chicago Center and a former National President. Mrs. Besly spoke a few words of greeting and expressed her pleasure in the success of the convention.

The program was turned over to Mr. Theodore B. Hinckley of the University of Chicago, Chairman of the National Educational Committee and editor of the Drama Quarterly. Mr. Hinckley said, "One-half of the committees of the Educational Department of the League are devoted to the festival work, the junior work, and the amateur work, those phases which deal with living through the drama.

There are some who think the drama is in a state of very remarkable change. The drama needs a friend, an intelligent friend. Wherever there is change, there is crisis, and in crisis there is need of a friend. An intelligent group of drama lovers is needed.

The work of the DRAMA STUDY COMMITTEE is mostly made up of difficulties. A great deal of the literature of the committee may seem to be oversimple, but most of it has been supplied only when there is a definite demand from the field. This is true of Mrs. Riley's pamphlet, for example. The List of Cheap Plays also supplied a definite demand, as did Course I, which is simple and has no constructive aim. The literature is for the association as a whole and is therefore simple. We are planning a course by Mr. Burton, soon, on English Drama, which will be more along the lines of general appreciative work and deal somewhat with the technique of plays. For next year there will be courses on Russia, Scandinavia and France.

The study course is a feature neglected in some Centers. It is a *most* important feature of the work. An association that is an example of what can be done in this way is the American Drama Society of Boston.

The PAGEANT COMMITTEE was but recently formed. It is closely allied to the American Pageant Association, since one of its members, Mr. F. C. Brown, is President of the American Association. Miss Clara Fitch, who is Chairman of the Committee, sends the following report:

Pageant Committee's Report

The Pageant Committee of the Drama League has realized that it fills a need, as many inquiries have been received from different parts of the country asking for information regarding the many sides of this community work.

Since the first pageant was given in this country in June, 1905, in honor of the sculptor, Augustus St. Gaudens, this new tool for community education and civic enterprise (the pageant) has expressed the past, present and future life in many towns, cities and states in our country. This fact, and the realization that the variety of talent enlisted in pageantry today is much more marked than it was in 1905, proves the value of such work.

The years between 1905 and 1922 witnessed many large and small pageants, all of some educational value. Time permits my mentioning only one by name: that of the Shakespeare Festival which was the child of the Drama League. In 1913, twenty-two pageants were celebrated in our country.

Several large pageants are to occur in the next six months; the largest and most elaborate ever given in this country will be that of St. Louis, which takes place the last of May. It is to commemorate the one hundred and

fiftieth anniversary of the founding of St. Louis by Pierre La Clede. Washington has a pageant the same month. In August there will be a historical pageant of Utica in the Mohawk Valley. The same month, the University of North Dakota at Grand Forks, North Dakota, presents a historical pageant to be the feature of a meeting of the Mississippi Valley Historical Association. Pageants on a smaller scale are being prepared in other places, among them, one by Grinnell College, Grinnell, Iowa, and by the State Normal school of Clarion, Pennsylvania. Shakespeare Festivals will be celebrated in New York, Pittsburgh, Toledo, Stratford on Avon, and many places in Germany. Tomah, Wis., duplicates the Drama League festival. San Francisco and San Diego will celebrate in pageantry in 1915, and the New England states in 1920. No doubt others are in the process of preparation, but of these the Pageant Committee has not been able to receive information.

There are many who would like to know more of the pageants mentioned. The Pageant Committee of the Drama League is ready to answer questions; and there exists the American Pageant Association. But in this comparatively new field of social work, no method has yet been found of sufficiently advertising the subject matter. It is primarily drama, and I know of no more practical way for the Drama Centers to uplift the public than by spreading this valuable information. I suggest that the Drama League, as it arouses pageant interest in the field, recommends directors from the American Pageant Association, and that plans of smaller celebrations be submitted to them for criticism, that Association to assist the Drama League by furnishing current news promptly. A member of the Pageant Committee, Mr. Percival Chubb, has been appointed to confer with the delegate from the American Pageant Association as to the best means of co-operation between these two organizations.

This can be done in several ways. The Drama Magazine has published an excellent reading list on festivals and pageants. Centers should encourage libraries to purchase these books. If the Drama Magazine be converted into a monthly, it could better be a clearing-house for all pageant material. If not, might a place be saved on the Bulletin to announce an important pageant? When an especially good civic celebration is given in any city or town, it should be reported throughout the country by the Drama League, so that other cities may be encouraged to follow the lead. This past Christmas and New Years, many cities had celebrations, but the country at large did not hear of them.

As pageants occur, newspaper and magazine articles are written about them. But the material is usually destroyed, unless some interested person collects it. The Pageant Committee possesses valuable material saved during the last eight years, which has been catalogued by the Dewey Decimal System of classification, and can be referred to readily. I recommend every Center's making such a collection of pageant material for reference, as the Pageant Committee cannot furnish clippings. Often a suggestion from another place can be adapted and used in one's own community; lacking the suggestion, the creative imagination might not be fired.

Pageantry is many-sided. Therefore the material would include clippings on folk-lore, song and dance, playground activities; all phases of social work, in addition to pageant happenings. Pageant, books, programs, folders, and photographs would come under the latter head.

I would suggest Drama Centers creating a demand for the festival in school life, as at present it has no place in the average school curriculum. The cry is that the school curriculum is too full to give a place to play activities. The demand can be created by enlightening the public. Through festivals and pageants many children can find an opportunity for self-expression which will be of inestimable value in later life. If every boy and girl were sufficiently familiar with the history of his city, state and country to take part in making it live again through pageantry; if he were so familiar with folk music, folk lore, folk dance and folk game, that the expressing of these art forms would

be a joy, then there would be less work for detention homes and juvenile courts. This objective method of teaching history, literature, classics, music and art would so fit children for social service work that the giving of a community historical pageant would be a comparatively easy task. Children would be fitted to co-operate with the grown people. Sixteen years ago municipal playgrounds seemed as unattainable as today does this changed curriculum for the schools of America. Until the time comes when such efficient contribution can be secured by communities for pageantry from school children, public-spirited citizens must supply the deficiency.

It is the general impression that to put on a good pageant thousands must participate, and it must cost thousands of dollars. This is not correct. Fifty persons can produce a successful pageant, although it is interesting to enlist several hundred. With the right spirit and under skillful management a most effective pageant can be secured at no great expense as to dollars; but an unlimited expense account of service. The important things for us to try to accomplish are the creation of a demand for the festival in school life, the collection of material in Drama League Centers, and the best method of reporting pageant news throughout the country.

Mr. Frank Chouteau Brown, Chairman of the NATIONAL PUBLICATION COMMITTEE, reported that three volumes of the Drama League Series of plays had been issued, and that four more would be ready soon. The Welsh prize play, "Change," is seventh on the list. The list of all Material on the Drama in English for 1913 is almost ready. The former lists were quite exhaustive. They should be published in one volume, but that would be an additional expense of about \$500. The question of expense is growing to be a serious one, for whereas in the past four or five thousand copies were sufficient, now it is necessary to issue 20,000 copies of a publication.

In presenting the report of the AMATEUR COMMITTEE, Mr. Hinckley said, "The Amateur Committee is the outgrowth of the feeling that one group is unable to handle effectively the very different work of drama for little folks; drama essentially connected with the school youths, and drama for that indiscriminate group, the advanced and the rural amateurs. The formation of the aims and methods of the new committee was placed at first in the hands of Mr. Clapp of Lake Forest College, Mrs. Otis Skinner, and Mr. Benedict Papot. The chairman submits the following report:

The AMATEUR DEPARTMENT, organized during the past month, is now getting into working order. Its field is large and unexplored, and the right methods of operation will have to be found by experiment.

The aims of the Department are:

1. To provide machinery for the interchange of information and advice among the amateur organizations of the country.
2. Particularly to assist in the organization of new amateur organizations, more especially in the smaller towns which are off the track of the better professional companies, and to make accessible to these new organizations the experience of other groups.
3. Eventually to aid in improving the conditions of amateur acting, by collecting and passing on useful suggestions regarding staging, and by helping to obtain more and better plays for amateur use. This last may be done in part through encouraging the writing of plays for amateurs, and in part through securing easier conditions for amateur use of professional plays.

The Department has already answered numerous inquiries regarding the selection of plays and staging. It has issued a pamphlet explaining its purposes and asking the co-operation of members of the Drama League. At present it is working on a list of plays for amateurs, with notes and suggestions regarding their staging. The first section of this list, including about one hundred plays, chiefly of the past three years, will be issued before long. The Department is beginning the compilation of a directory of amateur clubs,

giving some information concerning their method of organization, and lists of their productions, which will be issued perhaps in the Fall.

In both these enterprises the Department invites the co-operation of members of the League. It desires particularly to receive suggestions as to foreign plays, English, French, German, etc., which might be adapted for American amateurs. It will welcome any other suggestions as to aims or methods from all members of the League.

At present the Department numbers seven members: Professor John M. Clapp, Lake Forest College, Chairman; Mr. A. J. Carter, of the Evanston, Illinois, Players; Miss Katherine Jewell Evarts, of New York; Professor Thatcher H. Guild, of the University of Illinois; Mr. Benedict Papot, Chicago; Miss Helen Rockwood, of the Indianapolis Dramatic Club; Mrs. Otis Skinner, Bryn Mawr, Pennsylvania. It is now being much enlarged, and eventually will include representatives of all parts of the country.

Mr. Hinckley continued: "There are some little changes in the committee looking after the interests of secondary school and college drama. The forming of a separate group to undertake the work with older amateurs, not connected with the schools, has given the earlier committee a more specific task. Also the appointment by the National English Council of a similar committee made it seem advisable to co-operate with that committee. As a consequence, there is now really but one group, and these are earnestly working to bring out a valuable and more or less permanent list for the two associations. Miss Baker, our chairman, reports the following as the outline of the new pamphlet to appear in July:

Report of the Committee on Secondary Schools and Collegiate Department

This committee, at the invitation of Mr. T. H. Guild of the English Department of the University of Illinois, and Chairman of the Committee of the National English Council to recommend both acting and reading plays for High Schools, has united its efforts with those of the English Council Committee to bring out a joint report. This report is to be financed by both committees.

2. Contents of report: (a) Introduction, stating principles governing the choice of plays listed. (b) General suggestions for the rapid reading, the study and the staging of plays. (c) List of acting plays. (d) List of reading plays.

3. The progress of our work up to date.

(a) Revision of the list *Plays for Amateur Acting*.

1. Those not suitable for schools struck out.

2. A new classification partially made.

(b) The addition of many new plays, most of which have been passed upon by all, or almost all, the members of the Drama League Committee.

(c) A questionnaire, which gives valuable information as to plays that have been successfully presented in many secondary schools.

(d) We are making something of a specialty of the French and German play for schools, both in the original and in translation. We have a good list of these. Dr. Paul Philipson, of the German Department of the University of Chicago, has the main responsibility for the German plays, and Mrs. L. B. Lockwood (a French woman) teacher of French in Wendell Phillips High School, Chicago, for the French.

(e) Some of the points we have had in mind in looking for plays, and to some extent our proposed classification, are the following:

(1) Plays that have actually been presented with success by schools; also those which for other reasons we as a committee can *unconditionally* recommend.

(2.) Historical.

- (3) Classical themes and characters.
By Greek writers.
By Latin writers.
By modern writers.
- (4) Mediaeval—a choice selection of mystery and morality plays.
- (5) Elizabethan.
- (6) Eighteenth century.
- (7) Modern.
- (8) Translations from modern languages.
- (9) Occasional plays.
Thanksgiving.
Christmas, etc.
- (10) College plays (presenting college life).
- (11) Plays for girls.
- (12) Plays for boys.
- (13) Religious plays.
- (14) Out door plays.
- (f) Points we are noting for the benefit of those whom we seek to help by our list:
 - (1) Title.
 - (2) Author.
 - (3) Publisher.
 - (4) Price.
 - (5) Characters—Men, Women.
 - (6) Period.
 - (7) Costumes.
 - (8) Stage setting.
 - (9) Nature of the play—comedy, tragedy, clever, forceful, poetic, etc.
 - (10) Time required for presentation.
 - (11) Copyright where possible; to whom to apply for permission to present; amount of royalty, etc.
 - (12) Approximately, the experience or maturity required by actors.
- (g) This pamphlet will be published some time during the summer (1914).

As Chairman of this Committee, I will add that during my term of office I have answered many, *many* letters inquiring for plays for special occasions. I have been as a rule very prompt in these answers and have tried to be of real service to those who applied either directly to me or to the League for help along the line of amateur plays—or plays for amateur acting. I have read many plays in English, French, and German, seeking for those appropriate for our forthcoming list, and have outlined work and assigned work to members of my Committee; moreover, I have had the loyal and cordial support of Committee members and much valuable help from them.

May I add, that we should be most pleased to receive suggestions from any members of the League as to plays to be included on our list, and also in reference to the classification of these or any other points.

Mr. Hinckley continued: As the League becomes older and attempts work in various new directions, studying the results and weighing their value as related to that of other established departments, the results of the JUNIOR section in the Centers come to assume a special degree of importance. This importance Mr. Chubb ably indicated to you in his all too brief talk of Thursday. Certain it is, that no more appreciative audience can be found than one which from childhood has been accustomed to active participation in the life of the emotions and of the imagination, and certain it also is that this comes pre-eminently in dramatic activity. What we have done is only the beginning of what we should do. As in most of the League work, the early experiments have been experiments merely—though certain permanent principles have been evolved and certain lines of progress fixed. Perhaps the two most interesting phases of the work have been carried on in Chicago and in Washington. Mrs. Besly will later tell you of the first, Mrs. Tinnin, of second.

Mr. Louis F. Snow, Junior Chairman for the year 1913-14, reports as follows:

The JUNIOR DEPARTMENT COMMITTEE of the Drama League was placed in my charge in the month of September last and with some additions to its membership has endeavored to develop interest in the drama in schools and among people who are working with and who are interested in children.

It has been our intention to republish the list of plays suitable for use in schools and in organizations wishing dramatic entertainment. We found on inquiry from the publishers that there was but little material available and when we made an appeal to owners of manuscripts for the privilege of reading the same with a view of listing the plays; only one or two authors availed themselves of the privilege. The committee has endeavored to obtain all the information possible, but is unable to report any satisfactory results.

Through the courtesy of the editor of St. Nicholas Magazine, we invited the children and others interested to give us accounts of successful plays and entertainments that they had seen or had taken part in. This letter appeared in the issue of March first.

The Chairman of the committee has made an effort to answer all requests that have been received for information about plays. About sixty letters have been written in the last seven months to correspondents as far removed from one another as Washington and Vermont. There seems to be great interest in the subject of children's plays in all the states. The growing demand for literature of this character should stimulate active creative endeavor on the part of teachers and should lead to the production of an amount of suitable material of higher grade than is found in some of the popular forms of junior drama.

As a suggestion whence material may be derived for these junior plays, the Carnegie Library in Pittsburgh included in its December Bulletin a list of stories suitable for dramatization. This bulletin may be secured from the library.

A pamphlet is being prepared on How to Form Junior Circles.

The General Chairman resumed, It was expected that the committee this year would print a new, revised, and more completely annotated pamphlet. As Mr. Snow indicates, he has been unable to secure *sufficient* adequate material for this reprint. It is one of the real needs of the League as well as one of its opportunities, to develop a drama literature for children. The number of plays dealing with really suitable material, in a way to stimulate—and not over-stimulate—a child's imagination and emotion, can almost be counted on the fingers. Every Center may well think of the possibilities in this direction. Too, every Center should have a recognition of its duty to study the drama work now given, especially in the schools, for ignorant handling of the material is common, and the results are inimical to the League's interests and aims. The mere fact that someone in town is interested, that the drama has a champion behind it, will give a new interest and zest to its teaching in elementary and high schools.

In our campaign for a wider appreciation of the printed drama we have found constant complaint that the plays are not accessible, that the libraries, for instance, while containing much poetic material, have seldom, except in large Centers, books at all devoted to modern drama. Our publication of plays in the Drama League Series answers a part of the demand but not all. As a consequence, our sleeping Library Committee,—sleeping since it made out at the inception of the League a few good lists of plays—was awakened, and under the able leadership of Miss George Ann Lillard, is, I believe, achieving results.

The league is important, not because of the size of its membership, nor because of its definite undertakings, but because it is attracting attention to, and is making people think about, the cause of good drama. It is our wide publicity that counts. An active, growing organization, constantly doing interesting things, whether they all succeed or not, show to the world that the cause has vitality and beauty enough to merit a strong champion. In this campaign for wider interest in drama, the Library Committee, though perhaps adding few members to our Centers, is of real importance. The following is the report of the Committee:

The Report of the Library Committee

At the beginning of the season the Library Committee sent to thirty State Library Commissions the article by Mrs. Best on "How the Drama League makes the Libraries Work for it," together with a circular letter asking what, if anything, had been done by the commission in the interest of Drama.

As a whole the replies show a very general awakening to a better interest in Drama, especially in the western states.

Minnesota wrote that there are five clubs studying Drama this year, not including two on Shakespeare and two on Opera. They have sent our outlines to all clubs who consider studying the Drama and feel sure they have been used in preparing programs. They also found our list of plays for amateur acting very useful and feel that this department of work is extremely important. The Minnesota State Library Commission also mentioned the work of the Drama League at Library meetings and district club meetings and urged that all Public Libraries that can afford to do so should become members of the League.

Oregon wrote that they use the outlines published by the League and are especially interested in securing all available material. This year they have collections of books on the Drama to accompany some of these outlines in four different towns, and these are much in demand. They do not, however, have a sufficient number of copies to loan to the Public Libraries where they would be interested in them.

California reported a decided demand for works of the modern dramatists during the last two years.

In Nebraska there is considerable interest in Modern Drama in various study clubs of the state, but the resources are extremely limited. This is the complaint of a number of the State Commissions.

Iowa is able and very glad to make use of our material in their reference work.

In North Dakota little is being done, but the interest is steadily growing. Several clubs are now for the first time studying Drama in their year's work. In North Dakota the State University sends out a lecturer on the subject when requested.

Ohio has had innumerable calls for Drama this year and is much interested in the work of the Drama League.

The New York State Commission subscribes for the League publications and has a very good collection of Modern Drama which they circulate in connection with study club work. This is true of a number of other states.

Connecticut, strange to say, wrote that so far no requests had been received for Libraries on subjects connected with the Drama.

Early in March we sent copies of the same article by Mrs. Best with a circular letter to 800 Libraries. The result was disappointing. Up to date only a low percentage have replied. These few, however, seem deeply appreciative of the League's work and are glad to co-operate.

During the winter the Boston Public Library again had a series of free public lectures on the Drama—given by Frank Hersey, instructor in English at Harvard. The lectures were accompanied by references to current plays in Boston.

One of the most interesting letters was from the University of Michigan where there is a very large Drama collection, about 8,500 volumes. The faculty see to it that these books are used by the undergraduates. One method has been to exhibit new plays on a book rack near the circulation desk, where students are very readily interested.

This excerpt from a recent letter from Mr. Bowerman may be of interest: "At the meeting of the Council of the Washington Center of the Drama League last evening I brought up the possibility of getting some publicity for the Drama League as a whole at the coming meeting of the American Library Association which meets in Washington May 25-30. We expect to have an exhibition of our own work here and in connection with that we would naturally bring out the close relations between this Library and the Drama League. I am willing to have that interpreted broadly so as to include the work of the Drama League as a whole."

One interesting accomplishment is that of the Evanston Drama Club, a strong organization that has given hearty support to the town library. This club gives \$300.00 worth of Drama to the Library each year and has succeeded in inducing the library officials, against their precedent, to give a separate section to drama. This, of course, emphasizes the value of drama study and provides unusual facility for it. Other Centers are making a special effort to have the new books on drama put attractively before the passerby and to have drama lists and drama courses posted upon the bulletin boards. This is valuable work. Detroit and Washington are leaders here. I would suggest that women's clubs should consider the possibilities of traveling drama libraries. They could also look up whether the librarian of their local library is interested in drama, and could inspire librarians to make special exhibits and lists. The Centers should not work only in special campaign for membership, but in the broad campaign for appreciation of the drama. A broad public is the worth-while aim.

Continuing his report, Mr. Hinckley said, "For some years it has been the aim of the League to supply its members information regarding able lecturers and readers. Until recently, the work has never been successfully organized. Now, however, the scheme has been given a fair trial. By the next convention it will be possible to know if any worth-while result has been achieved. The committee has met with difficulty of several kinds. The lecturers are slow in providing dates, routes, prices, drama subjects, etc. The clubs send in requests for speakers and give no indication if they can, or expect to pay, and most important of all, they do not tell the kind of audience, the needs of which the speaker must meet. Nevertheless the work is progressing."

The report of Alice Bright Parker, for the committee, is as follows:

The Work of the Lecture Bureau

The Lecture Bureau commenced work under its present committee late in 1913. At the time the work had been long neglected and not fully organized, so that the Bureau really had to be built up from the foundations. The first step was to gather together a corps of lecturers and readers, whose work was worthy to be recommended for the programs of those organizations affiliated with the League. There were about thirty names which had been approved by the Directors in the first year. Starting with these as a nucleus, the committee watched for exceptionally good talent everywhere. Many who had made no application for the League's indorsement *were invited* to do so; but the *majority* on our lists *sought* the assistance of the League. Those who were approved were recommended to the Directors. In this way the list has swelled to almost one hundred and fifty names, half of whom are lecturers; companies of players; stage directors and coaches; leaders of study classes; story tellers for children, and directors of pageants and festivals. Many of these men and women are known all over the United States; many under no other management. There seems to be the possibility of a great future for the Lecture Bureau. For instance there is no great manager in the west, though there is much brilliant talent that rarely goes east. We have the services of many of these gifted speakers at our command, and we believe that by good management and hard work it can be brought to pass that the Drama League will be the recognized source of supply of first class lecturers in the Drama, in all parts of the country. In such a case it may be wise to change the present free service to clubs and speakers alike, to a paying basis, by charging a small percentage for engagements, thus providing the running expenses of the Lecture Bureau.

To leave this dream of the future, however, we return to what this committee is doing *now*. Securing the co-operation of our speakers was only half the battle, and much the easiest half. The problem of securing the co-operation of the clubs still confronts us. Letters were sent out to the hundred and seventy organizations affiliated directly with the Drama League of America, stating that the Lecture Bureau is now in readiness to supply them with all classes of

talent in connection with Drama. The return so far has been comparatively small, but is by no means disheartening. With more active co-operation from the Centers, we believe many engagements can be secured for the speakers, with corresponding benefit to the clubs.

In order that high class talent may be heard by all interested in the subject, the Lecture Bureau committee is considering a plan for presenting lecture courses, by one lecturer or several different ones, in the towns where there are Centers. Because of the expense of renting and advertising in the big cities, these courses would probably start in the small towns first. The assistance of the Center would be asked, and where the plan proves net profit, the net proceeds will be divided evenly between the Center and the National organization. So diverse are the towns containing Centers, that we believe that a majority of the lecturers upon our list will find some audiences. This enterprise, if carried through, should also provide a good income to the League.

It will be seen that most of the report deals with plans for the future. With the cordial response from speakers and organizations which we feel sure is forthcoming this year, we expect to "make history" in this department before another convention is held.

Mr. Hinckley added: "A difficulty has arisen in the work of this committee because certain Centers wish to place on the list residents who could not be accepted over the country. If our work is to be country-wide and worthy, it must be standardized. It seems that no reader or lecturer should be recommended by any Center if he has not the support of the national committee. The cause of drama is becoming popular. Many inefficient people are in the field and it is the inefficient ones who need the League support. That support has a commercial value, as one reader demonstrated to us. It is therefore most unwise that any reader should be able to say, 'I am endorsed by the Drama League of—say New York, or Kalamazoo—' For the wide public that would mean an endorsement by the national body. The committee is glad of suggestions from every Center, for the work must be country-wide—and it is hopeful to have an energetic member of each Center on the committee. Then the interests of the Centers will be safeguarded.

These definite things the Educational Department of the League would suggest to every Center, study courses, amateur work, and junior work.

There should also be a standardizing of the League publications as to form, printing, etc. Economy in this matter of publication has really gone beyond the limits of decency. There should, I think, be a standard size for the literature."

Mr. Hinckley introduced M. Benedict Papot, who spoke on

Amateur Acting as an Aid to Rural Communities

In a Convention of this kind one gets the reward of the year's work. You stand at one end of it and get the view of the whole. The majority come here for information and it is a good thing for us all. One need is common to us all—the need of getting out of our shells.....

The great drawback in our system of education is that our schools do not tend to develop the individuality but rather to turn out all after the same pattern. In the English department and in the study of the drama there should be some hope, but the English department is generally the weakest, because when a man can't teach anything else they will set him to teaching English. The art of reading has almost disappeared.

How can we get people out of their shells? It can be done through decent drama, real drama, true, vital drama, drama that amounts to something. Don't you know that a boy's one aim is to get out of the clique he belongs to—to get away from the humdrum round of existence? Give a boy a book, and he will or will not read it. He will or will not be influenced by it. But every time you have given a dramatic performance you have changed the mentality of the player. Get the young people out of their shells; the old people are hopeless.

Isn't it a pity to have our High Schools giving plays like George Ade's so-called college plays? This amateur work is where the Drama League can help enormously.

We must get the young people to sense what they are experiencing in the part. I never ask a boy or girl to play a part I would not want them to play in life. The part will certainly leave an impression on them. The man who plays such a part, for instance, as the cadet in "The Lure" must be affected by it in spite of himself.

.....In playing a part, either you have the psychology of the character or you have not, but you must rise above it, control yourself, and make the audience feel it.

These stirring words by Prof. Papot left all impressed with the importance of turning the attention of older amateurs towards worthy plays, and of developing this special department of League activity.

The chief topic of the morning was the JUNIOR WORK or the work with children, and this subject was opened by Mrs. Charles H. Besly, President of the Chicago Center, who spoke on

Junior Work in Chicago

It has always seemed to me that the most effective work can be done among the children and young people. For that reason, my personal efforts in the League have been toward the pushing of this work.

In the summer of 1912 we began in Chicago's crowded districts, and with the co-operation of the directors of playgrounds and settlements, we coached children in certain little plays, paying the coaches small salaries. The work was most successful at the time, and showed good results.

Last spring, after the establishment of the Drama League of Chicago, separate from, yet a part of the National League, we started to work on an idea which had been busy in several of our brains for months. There really were two ideas: one was to add to our stock of available children's plays by offering prizes for the best; the other was to make a simple pageant for our playground work for the summer of 1913. Miss Patten was eager to begin. She is always a help in League enterprises, not only because of her great ability in working with children, but also because of her delightful enthusiasms.

Our idea was to give scenes from the history of Chicago, in such simple form that the children taking part could understand every detail. The material was finally sifted down to a possible pageant scenario, after many trials and tribulations.

In the seething heat of last summer, our patient, earnest, faithful workers struggled with difficulties. Rehearsals were almost impossible, for children who had promised to come very rarely appeared. People who had promised to help, failed: it was too hot to keep promises. But still, after heroic efforts, the pageant was finally launched, with seven hundred or more children taking part.

The costuming of this heterogeneous mass of turbulent youth was not the easiest or simplest of problems, but somehow it was accomplished. Many times, when the pageant was to be repeated in some playground, the costumes of twenty or thirty of the characters had disappeared or had been so badly treated that they could not be worn: This in spite of the fact that Miss Patten and Miss Ehrlich always stayed to pack all they were able to rescue, working often into the wee small hours.

And yet, in spite of discouragements, set-backs, recklessness of performers, and every other trouble, the fact remains that over seven hundred children from the crowded districts took part in this pageant, and it was witnessed with breathless interest by more than thirty thousand spectators. That, I think, is answer to every objection, and justifies the attempt, though I have not had the heart to even suggest summer work again.

Next winter, however, we are planning many things for the children.

The idea of the prize plays was first suggested by Mr. John Merrill, of the Francis Parker school.

There is always a great demand for children's plays: for plays which children can easily understand and which they can act with interest and pleasure. On Mr. Merrill's suggestion, a circular was sent out to all our members, asking that plays for the Prize Competition of plays for children be written and sent in before September fifteenth. We received twenty-two such plays, and three prizes were awarded. The Chicago League had these little plays printed at its own expense, and they are on sale at its office. Already several hundred copies have been sold, of each play; they can be bought for twenty-five cents. These three plays were put in rehearsal at three different points, as soon as it could be managed. They were acted by the children at the Fine Arts Theatre, Chicago, on March 7th, 1914. We charged twenty-five cents admission to pay for the rent of the hall, and the house was sold out a week before the performance. So we were obliged to bring the children down-town to another performance, and once more the house was sold out. Two other performances were given, one in Hinsdale, and one in Evanston, both suburbs of Chicago. We hope that this summer's contest may bring greater and better results than last year, though we think this beginning very encouraging.

Mrs. Glenna S. Tinnin, DIRECTOR OF THE HOUSE OF PLAY, carried on by the Washington Center, was introduced to tell of the remarkable work which they are doing, and said:

The House of Play in Washington exists as a direct result of the success of the Independence Day Dramatic Festival given by the Washington Drama League last summer, and the indirect result of certain pronounced theories on the part of two or three of its most interested workers on the subject of the conservation and development of the creative, dramatic instinct and the lyric language of childhood. A movement, therefore, that had as its prime motive, the saving for the child, his natural gift of imaginative play, conserving and cultivating it for him through his growing years—years when custom prescribes a departure from the imaginative realm into that of the self-conscious and commonplace,—was a movement to which these workers stood ready to give devoted service.

There were three reasons for the quick development of the Children's theatre idea from the experience of the Independence Day festival. First, a realization on the part of the Drama League that they had awakened an interest in the people which would be a valuable asset to its further activities, and that in order to keep this newly aroused interest it must be put to some definite use. The idea that the children's theatre was the next progressive step was suggested by the happy discovery on the one hand of the latent dramatic and emotional fervor in these youthful festival participants which needed a more effectual escape-valve than one day's occasion could provide, and the unhappy discovery on the other hand of how unprepared is the American youth for participation in either the spirit or expression of a festival day.

When we began our Fourth of July plan it had seemed quite reasonable that we should be able to collect from the various public schools certain patriotic features from previous entertainments given by them in dramatic form, tableaux or dances. Indeed, we knew of such that had been most worthy and effective and we set upon their trail. But we found that there was nothing available that would not have taken as much time and effort to reorganize and reproduce as was required for the original production. So we originated our own, and though the spectacle finally decided upon was perhaps more impressive than the previous plan would have been because it contained a single idea and kept the whole occasion a unit, the other method or process of development would certainly have been the ideal one. So we said: "This must not happen again. Another year our children must be ready." At

at this point some one advanced the happy thought that we organize as many junior chapters as possible throughout the city and begin in the fall to create through them various holiday festivities, patriotic and otherwise, expressed in dramatic dance and play, with the idea of bringing the whole together, or selected parts from the whole, quite naturally and informally when occasion called. The second thought, and still better, was that we focus the work in one place,—a place where the chapters could come to us,—a place having more than the average private home which we would have to depend on otherwise and better facilities than any back yard to which we might resort in fair weather. Hence the CHILDREN'S THEATRE. The scheme appealed to us not only for purposes above mentioned but because we could thereby provide a happy, helpful play place for all the city's children, both little and grown-up, who could feel with us the glad call of the spirit of play.

Quite naturally, the desire for the place and the discovery of the place itself came simultaneously, and so ideal it seemed from every point of view, so completely did it seem to fit our needs, that though it was midsummer and most of our Board of Directors were out of the city so that we could not secure proper authorization to engage the building, seven members of the League decided that it was the thing to do and that they personally would take the financial responsibility in the name of the Junior Department. There was no time to be lost if the opening were to be in October. We were a new Center and the Junior Department had, as yet, no organization.

Only two chapters were on our list. There must be more, for we would need a generous number to draw upon for players and audience. I need not go into the details of all the work to be done before we could have our initial opening and announce ourselves as ready to give a dramatic performance once a week, that is, every Saturday afternoon. But, it was all done and we did open formally and we thought brilliantly on Friday night, October 17th, with 9 junior chapters to our credit. The additional seven came in quite unsolicited and as a natural result of the awakened interest in the new venture, which was now named The House of Play.

I must tell you something about the House, for we think it is no ordinary place. It was built as a Chapel, but had been idle for two years. Its architecture is most attractive. It is of the Romanesque type with buttresses. The main auditorium, with its eight large windows letting in plenty of light, seats comfortably about 250 grown-ups or 350 children. On either side of the spacious vestibule entrance which leads into the auditorium, there is a good-sized room, one of which is used as an office and the other as a children's sitting room or tea-room, the latter furnished simply with chintz hangings and covers. You will be interested to know at this point, that the money raised by collection from the seven members referred to above, at the time of their first meeting, amounted to just \$40.00 and we have not needed to call upon them since for any more. Merchandise from various stores to the amount of \$100.00 was donated. This included paint, cheesecloth for curtains, the chintz above mentioned, step ladder, nails, hammers, soaps, mops, etc. The \$40.00 covered cleaning and plumbing repairs. A suggestive box placed at the door on the occasion of the opening invited into itself \$23.00. This was the total capital with which we began business.

Our stage has gone through an interesting process of development. In keeping with our desire to let the place make its own history and to evolve its supply according to its ever-appearing needs,—peculiar needs that could not be anticipated in the beginning—we decided to make the best of the place just as it stood. There was no stage. The stage space was made by raising three very wide, partly glass partitions that slide upward into the wall, after the fashion of Sunday school partitions. The division line of these partitions was marked by heavy columns which of course still remained even when the movable wall had disappeared above. These two columns, while often helpful in securing artistic picture effects, were more often trying to the audience by cutting off the line of vision, but we decided for the beginning at least to make a virtue of necessity and use our three division stage space to the very best

advantage possible. And it did prove helpful more than once to have the illusion of separate pictures made by these same columns. For instance, in our Hallowe'en play, we were able to set up an effect of a castle interior in the extreme left space and in the other two the Moor of Caterhaugh with its cross roads, charmed rose bush and enchanted well and witch's cave set in the hillside,—a hillside, I must say, which ran around the side and back of the room and was made by piling our over supply of benches to a considerable height, covering them with green cloth and shrubbery, and at intervals and at various angles running substantial incline planes from the top to the floor. Thus the two sets could be at once open to the audience. We could see the princess leave the castle in the dead of night and wander through to the dimly moonlit Moor of Caterhaugh. In this same way our three division stage proved a boon to Mr. Neligh's production of Snow-White. Again the extreme left space was used as a Castle interior, the middle division as the woods in which Snow-White was lost, and the one in the right, the hillside cave of the dwarfs, built on as high a level as possible to be convenient to the eye of the audience. Thus it was interesting to the children to see something more of the action at once than is confined to a single set. While Snow-White was working industriously in the home of the dwarfs, glimpses could be seen of the step-mother and exhibitions of her selfishness and vanity in pantomime. And when the dwarfs left their home they could be seen straggling down the hillside into the woods and over the low foothills at the rear of the stage.

And if this three-fold stage could be used to advantage in a single play it was certainly most serviceable on the occasion of the opening performance in which we staged two plays,—the Tongue-Cut Sparrow and The Fisherman and His Wife by Grimm. In the opening at the left a platform was set closed in at the back and two sides, and at the front a simple device used for sliding a curtain up and down manipulated by two little elves stationed at either side. This was the fisherman's hut, which changed by swift magic—obviously simple—to a cottage, a castle, an emperor's palace and back to the fisherman's hovel again. At the extreme right of the room against the wall and just in front of the stage is a trap door leading into the cellar. This was opened and about it built a rocky shore made of bags of saw dust and old mattresses covered with stone colored cloth. Upon this rocky shore the fisherman fished and we saw him make his numerous trips, upon the order of his wife, back and forth from extreme left to right, the four elves following with their mockery of action. From the depths of the cellar the piper ascended, having been called from the sea by the elves to join in the fun, and from this same cellar came the voice of the flounder in its response to the call of the fisherman. Thus we were able to set this play and interfere not at all with the setting of the Tongue-Cut Sparrow which occupied the remaining two divisions of the stage, the left used for the home of the little old Japanese and his wife and the home of the envious neighbor, and the middle space for the hilltop home of the sparrow.

While this method of stage setting was most unique and all very interesting to the audience and playing children, it soon proved too heavy a burden to the producers to do the necessary work connected with each play in the effort to counteract the disadvantages of a floor level stage. It meant heavy carpenter work for sometimes two days to get the sets ready, and as we had no money most of the work was done by two slips of young women who hauled in the lumber from the back yard, sawed it when necessary, mounted step-ladders and wielded hammers with a strength of muscle and an accuracy of aim that gave the lie direct to the proverbial estimate of a woman's ability to drive a nail. By a process all its own we finally succeeded in securing a home made, but very substantial and satisfactory stage, and we still have retained some opportunity to use the interesting devices that we did before.

From October to Christmas we gave a new play every Saturday. It is needless to say that this, too, became a heavy strain to the few workers and we are all very glad now that it proved so, that is, that we were forced to change

our scheme, for the new plan adopted immediately after Christmas proved to have been an inspiration. The difficulty to be done away with was the strain of crowded rehearsals for the children especially. And this is the way we have done it. A story is selected by the director who leads for that day, and in consultation with the supervising director, a plan of presentation worked out, the setting put up, or the various settings required by the dramatized version originated for our purpose. Costumes are provided and laid ready and this completes the necessary preparation for a dramatic performance. Under the new order we now throw open a greater portion of the auditorium into play place as well as the stage. In this open some part of the story is laid, but first the children gather here on a large rug to hear the story of the day told. The audience seats have been moved back, making a miniature amphitheatre space in the middle of the room leading by inclined planes to the stage itself. After the telling of the story the children are invited to state what characters in the play they would like to be. This decided, they are sent to the dressing rooms to be made ready. And then they are given their places in the play. The bear, who appears in the story only for a moment late in the play, must not be left in an uninteresting entrance waiting for his cue, neither must he be allowed in the audience where the illusion of the character for himself and others be destroyed. He is placed at once in the distant woods to roam at will until his time to appear at the cottage door. And let me say that it is a real woods we have! We are the proud possessors of some 30 or 40 cedars and pines set on standards so that they are easily moved about and replaced by a kind friend when they wither and begin to fall. Six of these trees make wonderful woods for a bear or a hare to roam about in. The bees, if bees there are in the story, are put into a hive, perhaps under one of the inclines that lead to the stage, the dwarfs in their mountain cave, and so on. The idea is that from the beginning of the play to the end every character is "in it." In this way there is none of the restlessness of awaiting to appear or the regret that it is all over for them when they have finished their actual part in the story, for when this is done they may return to woods or hive or mountain cave and continue still in play. In this way, too, the picture is continuously complete and surprisingly entertaining to the audience. By this new plan the children supply their own lines, in their own language, and I can truly say that I have rarely heard a child hesitate because of a lack of knowledge of what to say, and then, only for the idea, never for words. A halt may come in the movement of a play, but a suggestion from the leader that "Now is the time to get supper" or "Now the wood must be gathered for the fire" starts the play and dialogue again on its fluent way.

But this is not our only method of dramatic play. Now and then as we find we can without drudgery to the children give a play properly drilled in more definite form we do so, knowing the value of the influence of a finished production. It brings up the standard of ideas and presents something of a model to work toward in other things. Then, too, the discipline of more perfect order in construction and the training of a truer appreciation of dramatic values is essential to a more complete and finer cultivation of dramatic instinct and taste. Our principal difficulty is, of course, that we have too few efficient stage managers, only three, in fact, and two of these so busy that they give us time only as they can. We have some promising material for the future, however, that we have "tried out" enduring their mistakes while they were getting experience.

I should like, if I had time, to tell you of our efforts to set free not only the dramatic impulse but the musical and rhythmic impulse as well; of our pantomimes set to descriptive music in which the children are guided to feel its mood and visualize its movements and phrases expressed physically. Through musical suggestion entirely we are developing a June garden play, taking at different times, the stories of Spring, Summer, Autumn and Winter, the whole to be brought together on a June Saturday. I neglected to state that we have a lovely back yard, a little larger in space than our auditorium, and we expect it to be a pretty garden spot before long.

I should like, too, to tell you of our simple scheme of management and of our finances, how we have little or no money in the treasury and still manage to keep even with the world. We are now an incorporated institution with a House of Play Association of members.

We are often asked if we are attempting to make actors and actresses of our children. I need not say here that that is not our purpose, though it may prove to be one of the interesting incidents in the results of our work. This audience will best understand and appreciate what I mean when I say that we are trying to do our part toward contributing to the discriminating audience of the future.

GLENNA SMITH TINNIN.

Mrs. Alice Minnie Herts-Heniger of National reputation, was the last speaker of the morning. Her subject was

The Children's Educational Theatre

Mrs. Heniger explained that The Children's Educational Theatre did not develop to demonstrate a pedagogical theory, but simply to supply a hitherto unsupplied though universal demand—the demand of children and young people for interesting entertainment. No permanent commercial enterprise of high character has ever yet met this demand, though the managers of cheap vaudeville shows and moving picture theatres draw a remunerative clientele, chiefly of school children and young men and women, by utilizing the insatiable desire of youth to 'see a show.' Two hundred and eighty-seven thousand children in New York frequent the moving picture shows every day. Every educator knows that children and young people constantly and passionately desire to see the abstract pictures of their imagination realized in concrete form. The educator also knows that as the twig of imagination is bent so is the tree of sentiment inclined, and a thrill of response to true and healthy sentiment is the first requisite for character growth and development. In the child the twig of imagination is tender and pliable, ready to respond to sentiments of valor, heroism and truth. The child's imagination responds to false and maudlin sentiments only when nothing else is offered. The child, though eagerly accepting anything, is ready to adopt the highest ideals of life and conduct embodied in the form of plays.

I believe in the possibilities of true and genial opportunities. The character of a people may be learned from their amusements. Progress in amusements has always meant progress in civilization.

When the opportunity came to me to manage the entertainment department of a large institution I recognized in it a timely occasion for useful work in an untried direction. The institution was the Educational Alliance at Jefferson Street and East Broadway, New York City, operated with the object of Americanizing the Russian and Polish Jewish immigrants who people that section of the city.

The Educational Alliance has an auditorium seating nine hundred, and it was also my work to let this hall when it was not used for Alliance entertainments. I could have rented it every night in the week to groups of young people and to older people for amateur dramatic entertainments and concerts. The plays most in vogue were "The Bells," "Dr. Jekyll and Mr. Hyde," "Hamlet," and "Ghosts." Only two sets of scenery were available, an interior and an exterior, but so long as the people could get on the stage and act they were as willing to play "Hamlet" in a Harlem flat interior as they were to gown Ophelia in a twentieth century hired wedding dress. The house was usually sold out before the rehearsals began.

One group of boys who represented a dramatic club in one of the public school recreation centers had studied "Dr. Jekyll and Mr. Hyde" among themselves, and were all ready to go on. The committee said to me, "We wish you'd help us with our play; we want a spot." I said, "What do you want a spot light for? We have none, but I might be able to get one for

you." The boys answered, "We want a spot to t'row on Dr. Jekyll. When de spot's on him it's Jekyll and when de spot's off it's Hyde. De spot's de hull t'ing."

I ventured somewhat apologetically, since I was not engaged to run the show, that there might be some difference in the nature of the two men; and outlined just a slight suggestion of a dual personality of Jekyll and Hyde. The boys, I found, were intensely interested; they listened to my every word with genuine, unfeigned attention and finally said, "Well, if dat's so, we'd like to know a lot more about it."

This outreach on the people's part for help "to know a lot more about it" was greatly encouraging, for it showed that many who failed to respond to any formal educational method could, through their great desire to act and see plays, be intimately reached in a fashion certain of results.

For three months I attended these plays and concerts and learned my lesson, that the dramatic instinct is a primitive impulse, so deeply rooted that its fostering in the right direction may be organized to any and every educational result. I learned what nine years in the settlement had not taught me, namely, to help the people to create their own ideals from within rather than to impose on them my ideals from without.

I was asked to take charge of all the dramatic clubs, so decided to combine them and give one play. "The Tempest" was chosen. We requested volunteers for the parts to meet two weeks hence, the play to be given in three months. About three hundred and fifty young people—department store assistants, clerks, stenographers and operators—responded, and the play was read to them. After the play had been read a number of typewritten copies of the parts were distributed, and several evenings were spent in discussion.

Rehearsals followed, and we produced the play in six months. We could not supply the demands for seats for the one performance scheduled, so we decided to give two performances, and this was the beginning of the system of multiple casts. The multiple casts is one of the best methods, and it stimulates reading. Three thousand copies of "The Tempest" at ten cents each were sold in the neighborhood in three months.

All parts were given to boys and girls over eighteen years of age. Never allow a child to play a part not within the child's own grasp. It is impossible to train a child in a part not within his concrete grasp.

This work was a tie between the foreign-born parent and the American-born child. A new bond of family interest was suggested.

Later a production of Mrs. Burnett's, "Little Princess," was arranged, and by means of the multiple casts four hundred and fifty took part in it. Five years later it was revived and eighty-five children played in it. On one occasion we were going to Boston for a performance. The little girl who was cast for Sarah Crewe became quite car sick. A sympathetic lady who had learned the purpose of the party was greatly distressed, "For," she said, "you will not be able to give it, will you?" But we reassured her by telling her that there were just nine Sarah Crewes in the party. There were always emergency casts and plenty of understudies, but so eager are these young people to play that there has never been a case on record where anybody but the original actor was allowed to play.

The success of these performances was so great that never less than a thousand were turned away each night, and the hall seats over eight hundred. It supplies a two-fold need of young men and women to enact character and of the children to see plays that are well worth while.

More than a hundred of our girls ranging in age from eighteen to twenty-five desired to play the part of Mrs. Errol in "Little Lord Fauntleroy"; more than a dozen of the girls played the part, while a number played both Mrs. Errol and Minna. A number of our girls after playing the character ventured the suggestion that "It might not have been Minna's fault after all; maybe she did not have the same chance as Mrs. Errol."

You can see what character development, what broadening out of sympathies come from playing out characters different from their own lives. It does not

have the effect of dissatisfying them with their own lives, nor does it encourage them to go on the stage, as some have feared it might. The effect is exactly the opposite, and tends rather to keep them off, for they realize the hard, persistent effort required and dare not attempt such difficult work. In the twelve years' work in the Children's Educational Theater I have dealt intimately with over eighteen hundred young men, women and children, and of these only one has gone on the professional stage. Think what it means to the girl who has bent all day over a sewing machine or a typewriter to enter at night into the character of Rosalind or Celia.

At the first performance of "The Prince and The Pauper," Mark Twain said, "This is a truly educational work." President Eliot of Harvard said, "This is a good thing for all children."

Despite the help of educators the work ceased in 1909 for lack of funds. But in June, 1908, it had been incorporated as a separate organization under the name of "The Educational Theatre for Children and Young People." We hesitated before handicapping the work with such an awkward name. We sought the advice of Mr. Daniel Frohman, to whom we put the question, "May not the word 'educational' defeat its ends in keeping young folks away from the box office?" After careful thought he replied, "I think the 'Educational Theater' is an excellent name. It at once differentiates your work from that of the commercial theater, and if your plays are interesting you cannot keep people away, no matter what you call it. If, however, your plays happen at times not to be interesting, as is the case with us all, people will say, 'Well, this is only educational; it is not supposed to be 'interesting.''" So it was thus incorporated and has the unique distinction of being the only theater with the charter of an educational institution.

The work was reorganized in 1912, and opened Centers in various places—one in the Educational Alliance, two in Brooklyn, and four in Greater New York. At the Educational Alliance recently nineteen hundred children were turned away. The work is better than anything I could possibly say about it. Today a group of girls are giving "The Prince and the Pauper," and tonight a group of boys will give the same play. "The Little Princess" was recently given in the Carnegie Hall by the children of wealthy parents, and many thousands were turned away. The spirit is exactly the same in this group as in the others.

There are rich results from the effort that goes into this work. We must make fervor and warmth a part of our educational system, and the play is the most genial method by which it can be accomplished."

The session was opened for questions, and after an interesting discussion, adjourned in order that the delegates might enjoy the hospitality of Mr. and Mrs. Jayne, who entertained them at luncheon in their beautiful home.

AFTERNOON SESSION

The session was called to order by the President, and the remainder of the program, postponed from the morning, was first taken up.

Miss Kate Oglebay, the efficient organizer and leader of the Educational Dramatic League of New York, gave an interesting account of the methods and work of that organization.

The Educational Dramatic League

The Educational Dramatic League was established in December, 1912, to create a higher standard of literary and educational value among the Amateur Dramatic Clubs already in existence in New York.

To help those who, for lack of knowledge, spend time, money and energy producing plays of a low standard, ethically and morally. This is the fundamental principle of the League: to raise the standard by co-operation with these clubs *in their own community, assisting them with advice* as to choice of plays,

methods of organization and work, *costumes* correct in period and taste, and with suggestions how the best effects may be obtained for the *least* expenditure—a vital question. I want to impress you with the fact that it is not our own performances, of which we have very few, that receive our earnest attention—our aid sees to everybody's. In this way we feel that the League offers the greatest opportunity to the greatest number.

You have no idea how much dramatic work is being done everywhere until you study the subject.

Amateur Dramatic Clubs exist in connection with almost every church of every denomination, every settlement, every social and recreational center, in nearly every public school, and many big stores and factories in New York.

In order to stimulate interest in the new League, in January, 1913, we announced a competition among clubs. To reach High School boys and girls and young wage earners, as well as little children, the competition was divided into Junior and Senior departments, and a play suitable for each chosen. A prize of \$25 and a bronze tablet to be awarded to the club giving the best performance of each. Twenty-three clubs entered this first competition, annual dues of one dollar were charged, and in return they were permitted to send their teacher to League classes free.

Some people have questioned the competition plan. It was organized first, to attract the attention of already established clubs, then to interest them in *each other*; bring into co-operation these unrelated groups, and familiarize them with what others are doing. New York is so divided. Comparison establishes a *standard*. Between May, 1913, and July, we brought sixteen competing clubs to successful production. They all gave one performance, and in many instances these plays were repeated several times for the benefit of others. It has brought out a splendid community spirit, one group lending scenery and costumes to another. Members of a club in the Bronx stood ready to substitute when illness attacked a club in Brooklyn. It served to prove once more that when we know and understand each other, "There is a heap in human nature after all."

The Senior competition this year is in charge of Mrs. Sarah Cowell LeMoyné, and the play selected, "Nathan Hale," by Clyde Fitch.

The Junior Competition, "The Little Princess," is in charge of Miss Nathalie Doisen, Mrs. Hodgson Burnett and the representatives of Mr. Fitch generously giving the League the right to use these manuscripts without royalty.

The Competition plan has succeeded beyond our hopes. From May, 1913, to March, 1914, sixty performances of six different plays have been given under the auspices of the League by thirty-four different organizations. Almost all were of a higher standard than they had ever given. Sixty-seven teachers have registered with us during the year, and have attended classes or done actual work. We have in all seventy-one clubs since January, 1913. We are co-operating in this way with the Y. W. C. A., the Music School Settlement, New York Kindergarten Association, Camp Fire Girls, Vacation Committee, Public Schools, Recreation Centers, Settlements, etc.

The work of the League may be divided into three parts: The *Clubs*, *Classes for Teachers*, and the *Play-Writing Competition*. The clubs are classified as follows:

The Competition, Junior and Senior.

Associate Clubs.

Story-playing classes.

Associate Clubs are those in New York or out of town, not entering the competition, but desiring the League's advice and the use of its special manuscripts. They may enter the Play-writing Competition, and if in town use the excellent dramatic library.

The story-playing classes have been formed for the younger children, in connection with the New York Kindergarten Association, the Gerry Society, Stanton House and P. S. 171, where old-fashioned fairy tales, stories of history and mythology are told to a group of children, who then play the story in an original way and in their own words.

The classes for teachers are demonstration classes, where the teachers are shown the best method of producing a play, by watching the play actually put on, from the reading to the production, and they carry this work directly back to their clubs. Next year, besides the numerous demonstration casts of Christmas plays and the later winter ones, there will be special classes in diction, speech, and action, and a series of lectures by prominent people, thus giving a well-rounded course to those who are taking up dramatic work.

The Educational Dramatic League is not a school of acting. We are so often asked if we find talent for the stage and develop it. We do not find or deal with dramatic talent, but with dramatic instinct, *which is universal*, and is the impulse in everyone, prompting him this way or that, at one moment or another, and resulting in expression of himself that makes him an individual. Imitation is one of the worst features of amateur acting.

METHOD.

Those who know the Kindergarten System will best understand the method of work that the League advises for the use of the teachers, if I say it is the practical application of Froebel's aims to have every child play its part spontaneously, prompted by understanding of the situation and emotions it is called upon to interpret. Froebel, I am told, was the first to make play an essential part of school work. He says, "To learn a thing in life and through doing is much more developing, cultivating and strengthening than to learn it merely through the verbal communication of ideas."

To meet the requirements of our numerous clubs, especially those which do not enter the competitions, we have organized a *Play-reading Committee*.

Hundreds of plays are being read and many, many rejected. Each play is reported on in detail. These play reports are at the disposal of any of our clubs, seeking advice in regard to plays suiting their individual needs.

Nothing in literature is too good for the amateur to attempt. All are selected with this main idea: that the play must make for *good*, must present a situation or a life problem sanely. No amateur player should be put through abnormal emotions. We hope our young people will some day write their own plays, and in order to stimulate the imagination and promote the originality, a play-writing competition was established last year. We received thirty-two plays, and a public school teacher won the first prize with a really charming little play called "The New Year's Birthday Party."

In connection with this work we are organizing an Art Committee, which will pass on all costume plates, and each manuscript of a play arranged for League production will have costume plates that may be rented, with the manuscript, for a nominal sum—by that I mean the rental of a manuscript arranged with specific directions for rehearsing and producing.

We do not aim for perfection in our performances—therein lies professionalism; but rather to obtain a standard of excellence, above all, a spontaneous expression on the part of the player. Man can only express what he adequately understands—understanding of others must come most successfully as a result of identification of ourselves with their feelings.

As regards the production, we advise no scenery, but have a set of screens also for rent, covered with soft dark material, a suitable background for any production, classic or modern. The player is the thing, and his development, not the production. It takes imagination to make these screens into the palace of the king or the tent prison of Nathan Hale, but it is imagination we are after.

The theatres are the playgrounds of the grown-ups, but to a vast number, entertainment that must be paid for is prohibitive. As more and more eight hours is becoming the established working day, the problem grows of providing helpful and healthful recreation for our citizens. Parents of children in congested districts have little time and less money for amusement. These plays bring recreation nearer to them with the added joy that their children are creating this pleasure, and being produced in their own communities create much enthusiasm and become a means of neighborhood entertainment.

We urge that in the future, when building public schools, they will try to provide suitable auditoriums for the presentation of school plays, as the schools are becoming more and more social centers for the people. In this way we will build up a discriminating audience for the future, and we may produce a great national drama and a theater of the people, for the people, by the people, and the best within the reach of all.

Much interest and discussion followed Miss Oglebay's paper, which was cut short by the introduction of Dr. William E. Bohn, of the Ethical Culture School of New York, who spoke on

Drama in the High School

Generally speaking it may be said that there is no study of the drama in our schools. It is true that in most high schools and in many eighth grades attention is given to the printed plays of Shakespeare. These plays are studied as English poetry, as pieces of literary structure, as attempts to solve moral problems, as everything but plays.

As for English works in dramatic form beyond those of Shakespeare, they are merely touched here and there even in our best schools. Occasionally we try to create a background for the great Elizabethan by references to Marlowe or Ben Jonson or Beaumont and Fletcher. And now and then after spending a month or so painfully destroying what is left of poor Goldsmith's "Deserted Village" we take a look at "She Stoops to Conquer"; not, usually, to show what Eighteenth Century drama was like, but merely to humor the boys and girls with a little farce.

For the rest, English drama is not even studied as literature. Pupils who take two or three years of French, read plays by Voltaire, Victor Hugo, Dumas, Sardou, Labiche and a number of contemporary dramatists. Those who study German get at least Lessing, Schiller, and Goethe. But somehow it does not strike us as strange that English drama should be represented in our courses by but one name.

This situation has arisen from the fact that plays are studied as mere literature. High school courses in literature are necessarily limited in scope. In the fields of poetry, essay, novel, etc., as well as in that of drama, we can study only a few masterpieces. We are forced to choose those which are suitable to the years and taste of our young people. Many works which are historically or artistically important have to be left to one side.

Our young people may delight in Shakespeare. They may even see some of his plays performed and know that they are good. But how will this help them when they select a play to perform before their friends? How will it help them when they look at the billboards and decide which theatre to attend?

Everywhere we are trying to connect what we have called education with what we have called life. Everywhere we have discovered that education must have life in it if it is to escape death and that if it is to be more than vanity and vexation it must make life different. If this applies to training for commerce and industry, why does it not apply with equal force to training for recreation? We do not turn out boys and girls with Elizabethan standards of industry or commerce. Why should we limit ourselves to Elizabethan drama? We are bridging the gulf between the art course and housekeeping, between manual training and the factory, between mathematics and business, between rhetoric and journalism; why not give some attention to the chasm between the required Shakespeare reading and the Broadway theatrical production.

There is one difficulty to be met at the outset. Anyone who has read through part of the discouraging stretches from Ben Jonson to Congreve, or from Sheridan to Shaw will acknowledge that the English departments of our schools cannot be expected to do this work. In fact, even since the remarkable revival of English drama which we have witnessed since 1890, very few plays have been produced which are at once suitable for study by high school pupils and literary enough to warrant their introduction into an English course.

Moreover, the mere reading of more plays would not solve the problem. What we are after is a real delight in drama, real insight into it and judgment with regard to it. Reading literature in the form of plays cannot be expected to give this or anything like it.

What is needed is the study of the drama as an independent art. Outside the school walls it is now pretty well established that a play is something seen and heard, not read and talked about: within the school walls this patent fact has hardly penetrated. Here lies the whole secret of our trouble. Once recognize the self-evident, and, though our labors may be increased, we shall begin to see the results for which we have yearned these many years.

To begin at the beginning, the Shakespearean plays which we use now will be so transformed that they will begin to tell mightily in the dramatic life of our young people. Charles Lamb to the contrary notwithstanding, Shakespeare is the most playable playwright in the world. If our young people once know the delight of making Falstaff or Bottom or Shylock or Miranda live and breathe, they will have a standard which may be applied to almost any dramatic production. They will have attained a new insight into acting, grouping, scenic effects and the possibilities of spoken discourse. Suppose, for example, that they have sung the exquisite lyrics of "Twelfth Night" to the original airs, they will know how sweet music can penetrate to the very heart of a play. Or, rather, they will know how a play can be so wrought of harmony that ever and anon it must break into song. What, then, must be their feelings when they come within earshot of one of our un-musical musical comedies and see the favorite performer of topical songs pulled, as the Germans say, by the hair, to the center of the stage to do the turns the "play" was written to feature?

To be sure there is, apparently, one difficulty in the way of this procedure which would not immediately occur to those of you who are not immediately concerned with school work. Our young disciples are expected to acquire a certain knowledge of Shakespearean plots, Shakespearean versification, even of Shakespearean grammar. Experience proves, I am happy to say, that this difficulty is an illusory one. Let a group of young people be asked to give a performance of the "Merchant of Venice" inside of half an hour, and they will learn more about the skillful interweaving of the four plots than if they had had to pass a dozen examinations on them. Nothing will inculcate the principles of Shakespearean versification so quickly and vitally as an attempt to speak the lines of Elizabethan blank verse beautifully and intelligibly. And so we might go on through the list of requirements. Producing the play gives the students a motive for study. With a picture of the audience before their minds they will not merely run to earth the last necessary fact, they will use it and so make it a part of their intellectual outfit. They will weave it into its place and so make it a part of Shakespeare and of themselves.

But this is only the beginning of things. If the drama as drama is worthy of a place in our school course, many English plays beside those of Shakespeare immediately become worthy of study and production. The moralities, the mysteries and histories which preceded Shakespeare deserve a place by themselves. The mere books of them are not the noblest reading matter in the world, but the plays as plays have a beauty and dignity which are re-asserting themselves authoritatively in our own day. And Marlowe, Beaumont and Fletcher and Ben Jonson cannot be denied their rightful places.

I cannot forego the privilege of saying a special word for Jonson. If this great playwright had had the good fortune to be born a German we should have had a whole library of dissertations proving conclusively that he was the greatest producer of comedies since Aristophanes. "Every Man in His Humor" and "Silent Women" would be played in half a hundred endowed theatres. No doubt they would frequently be translated into English and performed in America before admiring audiences. But since the poor man was a mere Englishman writing in a language in which sermons are preached all the way round the world, his plays gather dust on our shelves or are occasionally dragged forth to be performed as rarities by our academic dramatic clubs.

One of the greatest incidental blessings which might result from the study of drama as drama would be the restoration of this great man to the place that is rightfully his.

I am sorry that I cannot speak in equally warm language of our Eighteenth Century drama. But even for this there is something to be said. As men of letters Congreve, Farquhar, and Sheridan are inferior to Addison, Pope and Gray. But their works as drama have dignity, beauty, and undeniable vitality. The fact that Bernard Shaw got his chief inspiration from Sheridan is no mere accident. In the sureness with which this Eighteenth Century Irishman adapted his means to dramatic ends there is much that it would do us good to learn. As mere reading they may not shine, but performed they have a distinctness of character that makes them worthy of a large place in our life and in our thinking about art.

And now, taking a mighty leap over the Romantic movement and all the curious problems which it presents to the student of our dramatic history, we come to the present and the immediate past. Unless we are cowards or mere formalists, we must undertake to give our students of high school age some intelligent notion of what has been done in the field of English drama since the beginnings were made by Jones, Pinero, and others toward the end of the last century. Most of this work, again, is not worthy of a place in our extremely restricted programs on the basis of literary excellence. But as drama some of it is worthy of a place. To be sure much of it has either to be disregarded or treated very gingerly because of the fact that in England and America the sex problem has been the chief one considered worthy of dramatic treatment. But in the works of Galsworthy, Lady Gregory, William Butler Yeats, and Percy Mackaye, to mention only four, there is a considerable body of plays suitable in manner and matter for study and performance by young people.

And in giving attention to the best modern work we are doing a very peculiar service to the rising generation. I have recently had one of the most enlightening experiences of my life in connection with a performance by high school pupils of Yeats' "A Pot of Broth" and Douglas Hyde's "Marriage." The youths and maidens who put them on are of the ordinary metropolitan type. They see everything from "Within the Law" to "The Midnight Girl." But they had previously assisted with the performances of several of Shakespeare's plays and one of Ben Jonson's masques. So when the time came to select plays for a purely recreational performance they instinctively rejected "Brown of Harvard" and "Captain Jinks of the Horse Marines." At first, I must confess, they were a bit skeptical about the entertaining qualities of the two plays they had selected. But as the rehearsals went on and they worked out their stage business and began to realize the subtler meanings of their lines, their skepticism vanished. Moreover, they soon came to realize the possibilities of the highest kind of comedy, the kind that is half tragedy. They finally felt the thing so deeply that their chief concern was lest the audience could not rise to the occasion and appreciate all the fun and sublimity in these two little plays. When, at last, the curtain descended and they heard the audience laughing to keep down their tears, they had a look in their faces which I had never seen there before. Since then they have come to ask me whether there were any plays like those on the stage of New York. And when I have found something which I thought would come up to the standard which has been set in their young minds I have not had to urge them to attend.

This leads me to say a word about the activities of our dramatic clubs. In my mind these organizations can do a tremendous service. Skillfully guided by sympathetic and intelligent teachers they can bridge over the gulf between the formal study of the drama in our more or less stereotyped courses and the drama which is seen on the professional stage. They can bring our dramatic work in school down to now. And, as I remarked above, if we are to do in the field of recreation what is done by the manual training teacher and the teacher of commercial arithmetic in other fields, we must accomplish just this.

We must lead our pupils to apply the knowledge and inspiration gained in school to the activities of every day, and, more especially, of every night.

One other way occurs to me in which this can be done. The plays seen on the professional stage can be made the subject of formal and informal discussion in school. For example, after each pupil in the class has analyzed one of Shakespeare's plays, ask him to analyze some new play which he has recently seen. In this way he will be brought to make comparisons. If what he has seen is poor he will discover the fact for himself, and he will know it a thousand times better than if you told him. If it is good, he will at least know that there are good things produced in this modern world of ours, and in the meantime he will learn where to look for them and how to find them. That will be a great gain that will stay with him long after he has forgotten most of the things which counted for credit toward his diploma.

There is involved in all this an implication which has probably started in your minds long before this. It implies that we have in our schools live teachers who know and love good drama, old and new. It implies, moreover, that these teachers have sense enough about things dramatic so that they can assist in the production of plays upon a stage. And it implies, most of all, that they have a sympathetic understanding of young people which will make it possible for them to work joyfully and fruitfully with boys and girls, early and late, in season and out. Such a teacher may be able to lead youthful enthusiasts to choose the right and do the right. Any blockhead in authority can command those under him to do a good thing; many a blockhead in authority or out can do a foolish thing along with his charges and get some fun out of it. But it is not everyone who can so manage the environment and temperament of his disciples that they will do the right and good and fine because they get more fun out of that than out of anything else.

And this leads directly to what I came before you to say this morning. The Drama League has done much to help produce the kind of teacher we need in our schools, but it can do much more. Some of you are playwrights, some of you are critics, some of you are lecturers on the drama, all of you are active workers in the League, and all of you are citizens with. let us hope, some interest in the work of the schools. What I ask of you is that you exert yourselves to improve as rapidly as possible the conditions in our schools which make it difficult for the live teacher of literature and drama to do the work which needs doing. And especially I wish to emphasize the fact that you can do much to help produce the new type of teacher which we so desperately need.

We need teachers who are artists. I am using this term now, not in the ordinary sentimental way in which it is conventionally applied to the teaching profession. The teacher of literature and the drama should be an artist in the narrower and more definite sense of the word. Anyone who helps young people stage a performance of one of Shakespeare's plays must, for the time, become a collaborator with Shakespeare. He must realize the life of that old vital age that produced Shakespeare; he must view this living, breathing world as Shakespeare viewed it; he must sound the depths of human joy and sorrow and thrill with delight at the touch of beauty. He must not only see visions and dream dreams; he must be able to make others see them, and hear them and feel them. And this applies with even more force to work in the contemporary drama. To help students perform a modern play one must understand modern life; one must understand not only passively but dynamically, the forces which have taken form and color and speech in the scenes performed. One must understand not only the plays which are written, but some of those which have remained unwritten. One must see life as the great spring of art, and art as the vital, natural, inevitable expression of life.

Where are we to get teachers who can do this? Perhaps our college courses need revision; perhaps we must draw teachers from more efficient classes of society. Perhaps many conditions will have to be altered. But the Drama League can surely do something to bring about the necessary changes. At least you carry some of your own vital thought inside the school room walls

and more and more you can bring the teacher outside to be regenerated by contact with the swiftly moving currents of our artistic and social life.

The machinery of our organization is admirably adapted to this very purpose. No doubt it will be improved and supplemented from time to time and serve with ever increasing efficiency. At any rate, I should not have dared to require so much if much had not already been done.

Our colleges have been seriously at fault in that they do not turn out men and women who love to read and *sing* literature. They especially do not teach drama *as* drama. Who, when he reads a drama, can really *see* and *hear* it as if on the stage? In our colleges we must have acted drama—living dramatic work.

Report of the Work of the Mss. Committee of the Drama League 1913-1914

The chairman of the Committee has, in all, read between 15 and 20 Manuscripts which have been submitted for criticism.

With but few exceptions, these have been impossibly crude efforts, showing on the part of the writers no knowledge whatever of what drama is, and many of them showing but little knowledge of the English language. For the most part, the writers do not dream of the differences which separate the narrative and the dramatic forms, and imagine that a sequence of events, written in dialogue, make a drama.

There have been four Manuscripts submitted which are worth the consideration of the Committee: Two by Annie Nathan Meyer, one by Jeremiah O'Connor, and one, called "~~Tethered~~ Sheep" by Robert Gilbert Welsh. The three first mentioned are under consideration and change, and the Committee hopes to be influential in placing them when they are revised and completed. "~~Tethered~~ Sheep" was submitted in the Southern Contest for the best play giving the southern life as a background. It has already received the vote of two members of the Committee and is being considered by the third. It seems to your Chairman a play of unusual merit and worthy of serious consideration from the League.

Respectfully submitted,

ALICE C. D. RILEY, Chairman.

WALTER P. EATON.

CLAYTON HAMILTON.

JAMES O'DONNELL BENNETT.

Mr. George Middleton was introduced and spoke on

The Printed Play—A Stimulant or a Sedative

"My topic is The Printed Play—a Stimulant or a Sedative? but I am going to consider it as what I believe it to be—a stimulant.

We must humanize the drama, but this cannot be done unless the drama is accessible, and that means readable. The ordinary college student, for example, cannot get at the best dramas to see them acted. Of course, I do not mean that plays should only be published. They are meant primarily to be acted; but publishing them opens to the public and to the artist possibilities that the commercial theatre does not see. Plays should be printed so that they can be seen by people who cannot see them acted.

The printing of plays is important because one can thus become familiar with all the best plays of all literatures. Study clubs are enabled to read a play after it has been seen and gain beauties that are lost in a hurried production, or reading it before, will see much in the production that would not be there for them without this knowledge of the play.

One of the most significant things to be considered is that the publication of plays makes possible the study of drama in college because Baker, Burton,

Weigandt, and others are able through this means to bring them to the attention of their students.

The growing interest on the part of the public in the drama is demanding the publishing of plays.

The meaning of the publication of plays to the dramatist is important. It is a stimulus to better style and greater literature, for it puts his work to a greater test than it is subjected to when he has the medium and glamour of the stage to help it out. If published before production, there is sure to be some comparison between what was played and what was published. The version of "Chains" put on here was an insult to the intelligence of the American people.

By the publication of plays we may be able to reach and give attention to some to which the commercial manager cannot and will not attend. The playwright may be looking ahead, may be striving to see the future, but the commercial manager will not see this because he is a memory and not a prophecy.

We know the drama of Ibsen, almost wholly, through publication and not production. We know drama because we can read. We know Hauptmann because we can read, and we know all of the great European dramatists by publication.

Many plays that seem to succeed on the stage are not worth the paper they are printed on. Many which cannot reach the stage now, reach the reading public and may come to the stage a decade later.

The next speaker was Mr. Frank Chouteau Brown, Chairman of National Publications Committee, and his subject was:

The Drama League Series of Plays

"There is much latent importance in the Drama League Series of Plays. It will give a broader selection for acting, if nothing else. Have a play acted if possible, but it is necessary to read many plays in order to select one for acting.

"In choosing the first play for the series, the committee was desirous of having a typical modern American play, one that should represent what the League stands for, and one that had been bulletined by several Centers, hence they chose 'Kindling' as being the play that most nearly fulfilled the conditions.

"Just here I want to make an apology for the presence through the text of the play, of certain hieroglyphic stage directions. These were left in owing to the necessity of hasty printing. Miss Illington's stage copy was used and it was supposed to have been prepared for the printer and as a matter of fact it had not been. There was no opportunity for the members of the committee to see the proof, and so the directions were left in. 'Kindling' has thus far proven to be one of the best sellers in the series. The largest number of orders from Drama League members came from Massachusetts, Illinois, Pennsylvania, New York City, and California.

"We are making an arrangement with Houghton, Mifflin & Co. for an edition of 'The Great Divide' in paper, at fifty cents, but that arrangement has not yet been completed. If you want certain plays in this series you must let the committee know it. It is your own series. If the demand for the series should run to an average of four or five thousand copies, it will be possible for us to make arrangements with European publishers to include foreign plays. We hope to publish about ten plays a year, and these will aim to supplement the study courses as far as possible. The League is seeking, through this series, to get plays into your hands that either are not obtainable here, or only at a price far beyond the fifty or seventy-five cents.

"Each volume will contain some analysis of the play, not too dry or going too deep, but seeking to show what the dramatist is trying to do in presenting his play. The plays are printed merely as a means of spreading

knowledge. The European reads the play as well as sees it; indeed, he often reads it before having seen it. Thus he has a chance to compare for himself the written and the acted play, and also, to decide if the play is not altogether successful, whether the fault rests with actor, playwright or manager.

"Mr. Ames spoke of a fourth public that no longer goes to the theatre. The commercial managers have been increasing their product by building more theatres without increasing their sales force. Again, the commercial manager sells a different variety of product each week. There is no business in the world that 'flim-flams' the consumer as often as the theatrical business. This fourth public does not register its vote at the box office just for the reason that it has tired of the 'flim-flamming' process. We must look to our managers and we must intelligently demand a certain standard of product. We can do it if we will give the same attention to our drama as we do to our clothes.

"Let us have intelligent co-operation. Let us have plays that are simple enough for the most distant places, and yet fine enough for the most cultured."

Mr. Archibald Henderson followed Mr. Brown with a paper entitled,

The Drama Magazine, Retrospect and Prospect

In the *Publication Bulletin* of the Drama League of America, for January, 1912, appeared the following notice: "*The Drama*, a Quarterly Review, contains one complete translation of an important foreign play in every issue, criticisms on the theatre by Brander Matthews, Percy Mackaye, and Clayton Hamilton, and reviews of books pertaining to the theatre." It gives me very genuine pleasure to take advantage of the opportunity now afforded me to bear witness to the fact that this notice is conspicuous no less for its modesty than for its inaccuracy. *The Drama Quarterly*, from its very inception, has occupied a position absolutely unique in its field; and, far from being restricted in its scope as above outlined, has, if anything, erred on the side of extensiveness rather than of intensiveness. A careful survey of its table of contents, during the three and a quarter years of its existence, demonstrates that in variety of contents, the number of important topics reviewed, the range and scope of its appeal, the authority and interest of its special articles, *The Drama* stands out conspicuously as the most valuable and distinctive publication within its own field ever produced in the United States. For any standard of comparison, one is driven to think only of foreign publications as *Die Neue Rundschau*, *The Mask*, *Poetry and Drama*, *Mercure de France*, *Tilskueren*, *La Rivista Critica*. Whilst all of these devote much space to the drama, the stage, and the art of the theatre, only *The Mask* and *Poetry and Drama*, because of the restricted nature of their contents, furnish adequate models for comparison. For its sanity, its balance, and its practical adaptation to the immediate theatric and dramatic needs of the contemporary public, especially here in America, *The Drama* stands unrivaled in its own field, unobscured by the vapory theorizings characteristic of *The Mask* and undiverted from its fundamental purpose by the division of interest between two branches of literature, as in the case of *Poetry and Drama*. I do not exaggerate when I say that *The Drama* is the most valuable and the most comprehensive publication devoted solely to the affairs of the drama, now published anywhere in the world.

Whilst many of those to whom *The Drama* has gone within the past three years and more, have enjoyed and profited by the perusal of its pages, comparatively few, I dare say, have realized the actual scope and range of its contents. Aside from constituting the "official organ" (forbidding phrase, that) of the Drama League of America and containing adequate accounts of the annual convention, *The Drama* has treated with fair regularity and commendable fullness, certain basic topics indispensable to any true comprehen-

sion of the history of the drama and of the theatre of our own day. In my judgment, its most conspicuous service has consisted in its delineation of the actual advances in dramatic art or theatric representation in this country, and the promise for future growth and betterment. Through its pages, we have learned of the activities and accomplishments of some of the most potentially valuable dramatic organizations in the country (The Chicago Theatre Society, The American Drama Society, The American Pageant Association, The McDowell Club, and many others); and we have been regaled with interesting theories as to the relation of the drama to the university, the municipality and the people. From year to year, the American dramatic season has been critically, yet sympathetically, reviewed; and special articles of both topical and permanent value have dealt with the dramatic season in London, Paris and Berlin. In this era of experimentation in the theatre and the drama, *The Drama Magazine* has been fully expressive of the spirit of the time with well-nigh a score of suggestive essays on the newer phases of the repertory theatre, the art of stage management, the intimate theatre, the civic theatre, scenery, technique, and the art of acting. Distinguished scholars have contributed essays of international calibre on subjects pertaining to the art of drama in general and to eminent practitioners of that art in especial. Notable native and foreign plays have been elaborately studied and discussed; important current events of criticism, dealing with the drama of both past and present and with various matters vitally affecting the art of the theatre, have been extensively reviewed by scholars and critics of established reputation; and during the past year, useful bibliographies have added to the value of the magazine. A distinctive feature of each issue—a feature which alone is eminently worth the price paid for the entire magazine—has been the appearance in smooth and creditable English translation, of representative works of leading modern dramatists of Italy, Spain, France, Norway, Holland, Austria, Germany, Russia, and America; and in each instance such translation has been accompanied by a critical and biographical sketch of the dramatist, of comparatively uniform length, affording a rational survey of the dramatist's mind, art and works. In the light of this concise resume of the contents of *The Drama Magazine* throughout the brief period of its existence, one cannot but *feel*,—and I beg to *express* here and now in behalf of its readers—not only a genuine debt of gratitude to the editors, but also sense of unstinted admiration for the ability and unselfish idealism which they have conspicuously displayed.

It seems to me that no occasion could be more fitting than this, the Fourth Annual Convention of the League, for displaying our approbation and endorsement of *The Drama Magazine* in a more tangible and efficient way than through mere words of praise, however enthusiastic and sincere. *The Drama Magazine*, I beg to submit, has two great roles to play as an expression and interpretation of the dramatic art of our own time. First and foremost, it must represent and express *America*—and that in the most perspicuous and comprehensive way. Almost the first words Mr. Bernard Shaw ever spoke to me were these: "The trouble with America is that it has not been able to escape the pressure of the English tradition. Instead of echoing early or mid-Victorian opinion and aping obsolete English models, American writers should break away from all outside influence, both English and Continental, and seek to express America in literature." It is, to be sure, America for Americans that we all wish to express; but a larger and more elevating ideal for which we must progress in literature is America for the world. Mr. Percy Mackaye concludes one of the most eloquent passages I have read in many a day with these significant words: "In America, if we shall look around us with fresh eyes, and if, with fresh vision, we peer into the past which produced us, and beyond to the horizon of the cosmopolitan promise which is our destiny to come, surely in this America we shall discover, in riches, more than the raw stuff of our bank accounts; in art, more than a mere standing place where we may crane

our pygmy necks toward Rome and the Old World; in prophecy, more than the *bourgeois* hope of imitation and self disguise."

This quotation, with its allusion to "the horizon of cosmopolitan promise which is our destiny to come," suggests the other main function which *The Drama Magazine* is destined to fulfill. We have recently been told that "the Americans need the international mind as much as any people ever needed it. We shall never be able to do justice to our own better selves or to take our own true part in the modern world until we acquire it." In order to deserve to take its place as a cosmopolitan interpreter of the drama and the theatre, *The Drama Magazine* must remain closely in touch with the world-movements in literature in our own time and fully abreast of the most advanced thought-currents of the age. It must not only adequately set forth all of value to dramatic art that transpires in the United States, but it must acquaint itself with the past and especially with the present dramatic contributions of other nations in order to brush off the veneer of the provincial and the local.

The Drama League of America with upwards of a hundred thousand members, has now established itself as one of the permanent, Indispensable and sanely progressive institutions of this country making steadily toward the advancement and progress of American Dramatic art. The time has come for the League, through its magazine, to do a number of greatly needed things denied it hitherto owing to lack of means and to the infrequency of the magazine's appearance. In what I conceive to be the best and highest interests of the League, I beg to recommend a change in the magazine—the change from a *quarterly* to a *monthly*.

So long as the magazine remains a quarterly, it runs the risk of becoming a sort of mausoleum for learned but stodgy essays dealing, in a theoretic way, with general principles of the drama; or for long-winded, infertile expatiations upon evanescent phases of the theatre and the drama. The very word *Quarterly* has a fearsome sound—it has almost come to connote the heavy and relentlessly thorough. It is indubitable that the magazine, as the "organ" of the League, is obliged to deal with certain topics which would find no place in a popular magazine organized upon purely commercial lines. At the same time, the change of the magazine to a monthly would be directly in the interest of the popularization and would tend to a lightening of the tone of its contents. Were the magazine a monthly, the editors would be greatly facilitated in their efforts to produce a magazine more popular in its nature and better calculated to appeal to anyone interested in literature and in the growth of American civilization in general, as well as to the members of the League in particular, and to the special students of the drama.

Again, there can be no doubt that the rapid growth of the League, the rising tide of popular interest in all that concerns it and in all with which it is concerned, the prophetic anticipation of a genuine popular stimulation of *interest in* and *ideals for* the drama in the country, the widening realization of the vast educative functions and implications of the drama as a *social institution*—all these influences conspire to demand a more *ductile medium*. There is immediate and pressing need for a magazine less bulky in weight, lighter in tone, more immediately expressive of all the multifarious and rapidly diversifying interests of the League. At present *The Quarterly* goes to only about 1 per cent of the members of the League. The change to a monthly should represent a changed policy having for its direct object the placing of the monthly into the hands of a very great many more members of the League than now receive *The Quarterly*. No argument is needed to demonstrate the fact that a large per centage, if not a majority, of the members of the League *should* read the publication which means the activities of the League. The publication of a monthly instead of a quarterly would doubtless go far toward accomplishing this devoutly desired consummation.

In the few moments left at my disposal, I should like to detail in brief the enlarged possibilities opened to the magazine through the change from a quarterly to a monthly.

1. As the magazine now stands, considerations of space limit it to treatment of only the more conspicuous and well-organized societies in the country and also in foreign countries for the advancement of the drama. But with the increasing numbers of Centers, the enlargement and growing importance of such activities, there arises the corresponding need of keeping the members of the League informed of such activities.

2. At present, the Report of the Convention gives a reasonably detailed account of the proceedings; whereas, the magazine contains only the barest summary of the gist of the proceedings. With a monthly, the papers read at the Conventions, often valuable and stimulating in a high degree, might be set forth with adequate fullness in the magazine.

3. In England, a certain need each year is filled by such useful publications as *The Stage Year Book*, and *The Green Room Book*, for example, which contain valuable articles by representative dramatic critics and specialists on many phases of the dramatic season and the theatrical year, in Europe and America as well as England. This has been done in the *Drama Quarterly*—certainly always as well done and often much better done, than in the publications mentioned. But there has been space only for the treatment of the dramatic season in America and occasionally of the dramatic season in England, France and Germany. With a monthly magazine, the dramatic activities treated might be extended at regular intervals, to the activities of various repertory, municipal, intimate, little and toy theatres throughout this country; and surveys of the dramatic seasons of Italy, Spain, Austria, Holland, Norway, Sweden, Denmark, Russia, Ireland, and perhaps other countries, as well as of England, France and Germany, might constitute a regular department of the monthly.

One of the extremely important phases of dramatic activity in this country—a phase for which virtually no space of treatment in *The Quarterly* has thus far been available—is the work of the dramatic organizations at a very large number of American colleges and universities. At the cost of no very great effort, many of these dramatic organizations might be brought into active affiliation with the Drama League of America. The interesting experiments now under way at Dartmouth, at the Carnegie Institute of Technology in Pittsburgh, for example, and elsewhere, presaging the probable wide extension of collegiate dramatic activities, testify eloquently to the growing importance of the university and the college as a field for the activities of the League and its official magazine. The preparation of lists of plays suitable for production by college and university dramatic clubs, to give a single illustration, is one of the most direct and effective means of engaging the interest and securing the affiliation of the colleges and university clubs of the country. The instrumentality would be the monthly magazine of the League.

5. In one respect, *The Quarterly*, thus far, has fallen behind some of the most important publications of Europe which devote themselves to the consideration of the drama. No attempt has been made to celebrate, at appropriate dates, the work of notable dramatists of the contemporary era, whether American or foreign, in a "jubilee number" containing contributions from a considerable number of critics and scholars, and even a foreword by the dramatist himself, should he be so fortunate as to be alive. A model in this respect is the Ibsen number of *Die Neue Rundschau*, for December, 1906; and I may mention that so popular a magazine as the London *Bookman* devotes a large space in each number to a symposium on some eminent or popular British author—recent numbers dealing, for example, with Galsworthy, Shaw, and James. *The Quarterly* has done this, in a very limited way, with only three American dramatists, two dead and one living: William Vaughn Moody and Steele Mackaye; and William Gillette. With the space afforded by a monthly magazine, we might see, at least once a year, special numbers of *The Drama* devoted to conspicuous dramatists of the past and the present: for example, to Bronson Howard, James A. Herne, Clyde Fitch, Augustus Thomas, Josephine Preston Peabody, Rachel Crothers, Eugene Walter, and even, if

necessary, to David Belasco. Such special numbers might contain a play by the dramatist in question; appreciations by a number of critics of different phases of his work; and personal reminiscences of the man. It is a lamentable, yet unquestionable fact, that there are incredibly few published works in existence dealing with the history of American acting, the American stage and the American drama. The published works dealing with the subject are almost wholly confined to biographies, autobiographies, reminiscences, and general theatrical records. The materials for the history of the American drama, in all its phases, lie scattered through innumerable periodicals ranging over three-quarters of a century and more. A monthly magazine dealing retrospectively as well as topically and prophetically with the American drama should, from time to time, concentrate focally upon certain episodes in our dramatic history; and in general stimulate and foster the production of works dealing with the history of the American drama, the American theatre, and the American stage.

7. In the department of book reviews, *The Quarterly* has maintained an unusually high standard; and the current books dealing with the drama and the theatre have received treatment lacking neither in adequacy nor in comprehensiveness. This is especially noteworthy in view of the fact that there have been no funds available for the maintenance of a book-review department. But scrutiny of the table of contents of *The Quarterly* shows the amazing fact that in its thirteen numbers only twenty-six books have been reviewed—a large proportion of them, very properly, works by American authors. That is to say, considerations of space and finance have restricted the number of books reviewed to an average of two for each issue of the magazine. It is patent that in this respect *The Quarterly* has not wholly fulfilled its true role as a record of the contemporary drama, even for England and America alone. With but one exception, no books in a foreign language have been reviewed, save two or three foreign plays which have been translated into English. I note at random, the omission from the list of books reviewed of such works as Jones' *The Foundations of a National Drama*, Fuch's *Die Revolution des Theatres*, a bulky tome on Bernard Shaw by an obscure Southern writer, the numerous translations of Strindberg into English, and the four volumes which have already appeared of the English translations of Hauptmann's complete dramatic works. Furthermore, it would appear that less than a score of people have reviewed all the works reviewed in *The Quarterly* throughout the entire eleven issues. Had space sufficed, the services of ten score instead of a single score of reviewers might easily have been enlisted from the ranks of scholars, professors, and professional dramatic critics throughout the country. With a magazine appearing monthly instead of quarterly, the book review department might be so greatly enlarged as to afford consideration of virtually all current works of genuine importance, in foreign languages as well as in English, dealing with the drama, the theatre and the stage. And doubtless this enlargement of the scope of the magazine would eventuate in the enlistment of the interest and the securing of the co-operation of scores of talented writers scattered from one end of the country to the other.

8. Lastly, I would recall that the greatest development of the drama promised by the tendency of recent years is the development which proceeds not from the dramatist but from the *regissem*, the theatre managers. The most fecund and fertile field in the entire range of the modern theatre is opened up by such men as Reinhardt, Stanislavsky, Falk, Gordon Craig, Granville Barker and their congeners. A regular department of a monthly magazine with the increase of space thus afforded, should most certainly be devoted to such topics as stage management, the art of the theatre, illumination, new inventions in mechanical apparatus, and the architectural innovations in the form and structure of the modern playhouse.

For these reasons alone, as well as for many others, financial and practical, as well as esthetic and *impractical*, I recommend to the Drama League of

America that the *Drama Magazine* may appear in the future, not quarterly, but monthly; and that renewed efforts be made to place the new monthly magazine, should the recommendations be adopted, in the hands of as many members of the League as may be in any way possible.

Here the President resumed the chair for the main business session of the Convention, calling for the report of the Credentials Committee, which was given as follows:

Out of Philadelphia registration 31 towns represented with 75 persons.

Ann Arbor, Mich., 1; Athens, Ga., 1; Baltimore, Md., 1; Boston, 4; Bridgeport, Conn., 1; Brooklyn, N. Y., 1; Brookhaven, Miss., 1; Chapel Hill, N. C., 1; Chicago, Ill., 9; Denver, Colo., 1; Duluth, Minn., 1; Evanston, Ill., 2; Elmira, N. Y., 1; Hartford, Conn., 6; Indianapolis, Ind., 4; Kalamazoo, Mich., 1; Louisville, Ky., 1; Montreal, Can., 2; New York, N. Y., 20; Oakland, Cal., 1; Oklahoma City, Okla., 1; Peoria, Ill., 1; Pittsburgh, Pa., 1; Raleigh, N. C., 1; Sewickley, Pa., 2; Stamford, Conn., 1; St. Louis, Mo., 1; Stockbridge, Mass., 1; Toronto, Can., 1; Washington, D. C., 3; Wilmington, Del., 1.

To this report is appended an alphabetical list of names of those present. Also a list of towns with persons from towns.

ELISABETH W. LEVERETT, Chairman.

On motion the report was accepted. In the absence of the chairman of the Nominating Committee, Mrs. Best asked the Secretary to read the ballot presented by the Committee.

DIRECTORS 1914-16.

Mr. William T. Abbott, Chicago.
Mrs. A. Starr Best, Evanston, Ill.
Mrs. Wilbur F. Blackford, Chicago.
Mr. Frank Chouteau Brown, Boston.
Dr. Richard Burton, Minneapolis.
Mrs. Samuel Clover, Pasadena.

Mrs. John O'Connor, Chicago.
Mrs. Arthur Dodge, New York.
Mr. Theodore B. Hinckley, Chicago.
Mrs. Albert Loeb, Chicago.
Miss Alice M. Houston, Evanston.
Miss Kate Oglebay, New York.

OFFICERS 1914-15.

President.

Dr. Richard Burton.

Vice-Presidents.

Mrs. A. Starr Best.
Mrs. William S. Hefferan.
Mrs. Otis Skinner.

Mr. Brander Matthews.
Mr. Frank Chouteau Brown.
Mrs. Frederick Vaughn.

Secretary.

Mrs. Wilbur Blackford.

Treasurer.

Mr. William T. Abbott.

On motion the report was accepted.

Ballots were distributed and the vote was cast. While waiting for the report of the Tellers, Mrs. Best called for the report of the Special Committee on Recommendations, which was presented by Mr. Chubb, urging the following recommendations.

1. In view of the unsanitary and otherwise objectionable conditions which obtain in certain theatres—principally one-night stands—it is recommended to the Drama League Centers to investigate conditions and to enforce existing regulations, sanitary and otherwise, for the proper accommodations of actors.

2. This committee recommends that a committee be appointed to investigate the problem of the child on the stage to present at the next convention its conclusions and recommendations.

3. It is suggested that a committee be appointed by the president to investigate the basis of the present price of theatre tickets, with a view to a possible reduction and including the bearing on this question of the ticket speculator.

4. The committee recommends that the Board of Directors take steps to secure funds for the employment of a salaried officer to promote the successful operation of the circuit plan, and to do other organizing work.

5. The committee further recommends the appointment of a special Shakespeare Festival Committee to report at the next Convention as to the League's participation in the National Shakespeare Festival in 1916, and its own celebration at that time.

6. The committee urges careful consideration of the invitation from the Panama Pacific International Exposition authorities to hold the 1915 meeting in or near San Francisco.

The following resolutions were passed on to the Recommendations Committee by a joint meeting of chairman and representatives of all playgoing committees in Producing and Non-Producing Centers represented at the convention:

1. Recommended that all centers send to the Library of Congress, Washington, D. C., a copy of each of their respective bulletins, including back numbers for the present year.

2. Recommended that the playgoing committee of the New York Center be asked to send to the Producing Centers for consideration in a special meeting a copy of its annual report, and that the Centers report to the National what features of New York methods would be suitable to their needs; also to make any suggestions that may be desirable.

3. Recommended that the Producing Centers exchange bulletins immediately upon publication, sending two copies to the same or different addresses as may be requested by the receiving Center, and sending to the National in bulk a sufficient number of copies for distribution to the Non-Producing Centers.

4. Recommended that the post card notice be not used as a substitute for the bulletins.

5. Recommended that bulletins be printed on sheets of uniform size and that such size be 8 1-2 by 11 inches.

The President asked if these should be acted upon as a whole or one by one. It was moved by Mr. Holt and seconded by Mr. F. C. Brown that the recommendations be acted upon as a whole. Carried. They were then read again, and it was moved and seconded that the report be adopted. Before putting the vote the President, in an earnest appeal, begged the delegates to realize that in adopting these resolutions they were putting their approval upon the raising of a special fund for the organizer. She urged them to consider well, and before voting to be sure that they intended to inspire their centers to assist in this undertaking. "It is so easy to vote that a Board of Directors do thus and so, and then return peacefully home, dropping all responsibility. If you pass this motion I beg of you to feel that you are bound to give us your moral support and to share the responsibility for this undertaking." After this appeal the motion was carried.

The President then told of the two years' effort to organize Seattle, and read with much enthusiasm the following telegram:

"Seattle Center formed under favorable auspices and with good officers and directors on evening of Shakespeare's birthday; William T. Gorsuch, University of Wyoming, President. Archibald Flower addressed meeting and we have Mr. Benson in theatre meeting Tuesday. Please send instructions and material as soon as possible.

LAURA W. CARR.

Mrs. Meyer of New York moved that a telegram be sent to Seattle from the Convention welcoming the new Center. Carried.

The chair called upon Miss Blackburn of Oklahoma City, but she was

absent. Mrs. Best reported that that Center was ready to organize with a membership of one hundred and seventy.

Pending the report of the Tellers the President called for the report of the Committee on Resolutions which was presented by Mrs. Geo. P. Morris, Chairman, as follows:

Madam President and Delegates to the Fourth Annual Convention of the Drama League of America:

Your committee on resolutions finds itself confronted with an embarrassment of riches in subjects for appreciation, congratulation and thanks. It has but to chronicle the growth of the Drama League into an organization of some thirty-five centers with an aggregate of more than fourteen thousand members to show the essential vitality of the ideals and aspirations which prompted its inception.

With the extension of the League movement into an organization truly national and potentially gigantic in scope, it was fitting that the parent city should share the annual convention with other Centers of import to drama. And it was especially fitting that the first city to be thus chosen was one much nearer the main producing Centers, a city which, as President Jayme told us, a century and a half ago welcomed but coldly the first American theatre, but which today welcomes the friends of the new movement in American drama with a hospitality which beggars and makes cold all conventional expressions of thanks. To the members of the Philadelphia Center, to the Philomusian Club in which this Center found origin, to the brilliant amateurs, Plays and Players, and to Mr. H. Le Barre Jayne, President of the Philadelphia Center, the Convention is indebted for varied entertainments as graciously and gracefully extended as they have been delightful to their grateful recipients.

The Convention is also under signal obligation to the prominent actors, writers, managers, and various speakers who have so willingly given us their time and interest for addresses which show that in all these fields there are many in warm sympathy and accord with those seeking to organize the audience to demand and support better drama.

And, finally, your committee wishes to record its earnest conviction that the present Convention has brought into sympathetic and delightful conference and concurrence the most notable gathering of men and women from every section seriously interested in drama, that has ever assembled in the United States—a conference and concurrence which must needs prove of incalculable advantage to the advancement of the League as an organization, and to the creation of truer and finer standards of appreciation among American playgoers.

(Signed)

MRS. G. P. MORRIS.

MRS. F. C. TURNER.

WILLIAM O. BATES.

Mrs. Meyer moved to amend the resolutions to include New Century Club. The amendment was adopted. On motion, the report as amended was adopted.

As the Tellers were now ready to report, Mrs. Best called on Mr. Dana Brannon to present the report of the tellers. The entire ticket was elected.

Mrs. Best declared the ticket elected as presented, and introduced the new president, Dr. Richard Burton, to the delegates, yielding to him the chair.

"I am deeply moved," he said, "and appreciate the honor that you have done me. I will do everything in my power to advance the interests of this organization which owes so much to the inspirational leadership of Mrs. Best. It is her absolute creation. However many or what presidents we may have it will be impossible for them to equal her record. Look what we have become in four years under her guiding hand. We have, indeed, hitched our wagon to a star but in a very common-sensible way.

"I am happy to tell you that my own city, Minneapolis, has a fine new Center with a hundred and twenty-five new members. There is a provisional

slate of officers and we have had two meetings. Our membership has been simply the result of these meetings, for as yet there has been no canvassing for members."

Dr. Burton then introduced M. Benedict Papot, who spoke on

The Printed Play

"You cannot teach drama in the university because a professor uses his intelligence and not his emotions. He first kills the play and then proceeds to cut it up and show 'the insides.'"

"As to the printed book, you must have it to get the real value of the drama. Nowhere in this country is foreign drama in translation as it really is. No—the productions here are murder—bloody murder!"

"Go to the play—live it in your emotions, feel it. Then go home and turn to your book. See how you reacted to the play in the crowd—you will be surprised. See how much is due to the actors' talent and how much is due to the author. Again, read the play first, visualize it, compete with the actor—then go and see it. See where you 'fell down' in your reading. Thus you will sometimes find the limitations of the theatre—you will find that the author is bigger than any representation. This you get from the printed book.

"Again, read a play, see it, read the best critics on it, and ask yourself, 'Which is the fool, he or I?' Often the critic looks at all plays from the same point of view.

"When you really learn how to go to the theatre, you will want to go there alone, you will get so keenly sensitive of perception. You can only evolve this sensitiveness from within yourself, you cannot get it from merely going to the theatre. You can get it from the study of the printed play and in no other way."

Dr. Burton said, "You would not respect your new President if the worm did not turn for a few minutes and resent some of M. Papot's remarks. It is true that we have had false standards of education. For thirty years we have chased the Umlaut around historic corners and called it literature. We have been slaves of the text book. A text book is an opaque body between a noted person and a crushed object called 'the reader.'"

"But I beg to call M. Papot's attention to the fact that there are a few professors who absolutely refuse to teach literature by those methods. Some universities have read 'Damaged Goods' and have even had lectures by Richard Bennett on it. In the University of Minneapolis, an undergraduate in the Agricultural Department wrote a play called 'Back to the Farm' which has been played by the students in at least fifty small towns. We are arranging to have two companies, but cannot begin to supply the demand. The University is bringing homely drama to the people. We are having another play written similar to the first, about life in the small town.

"Any antagonism between life and literature is the worst kind of word-mongering. What is a book, in God's name, but a piece of life, a man's brain and a man's heart?"

In closing the afternoon session Mr. Percival Chubb spoke briefly on the plans of the St. Louis Pageant, urging attendance by the members of the Drama League.

On motion the session adjourned.

EVENING SESSION

The session was called to order by Dr. Burton, the new president, who introduced Mr. Roland Holt of New York, a member of the well-known publishing firm, The Henry Holt Co., a director of the Century Opera Company

and of the New York Center of the Drama League. Mr. Holt's subject was

A Plea For the Highbrows

I have been asked to make "A Plea for the Highbrows" which I suppose means for the privilege of browsing in the high places of drama. Last night Mr. Eaton plead for a Democratic Theatre till you might have thought him running for Congress. I believe, on the contrary, that so long as we are content with a theatre on the level of most of the 'best sellers' in literature, we'll make no progress, and that the most hopeful signs today are to be found in the theatres like Philadelphia's excellent Little Theatre, Mr. Winthrop Ames' Little Theatre in New York, and Chicago's Fine Arts Theatre, all appealing to an aristocracy of Culture; and that does not mean one of Birth or Wealth by any means, for in New York we owe a debt to Mr. Julius Hoppe and his Socialists for the first performance of Maeterlinck's *Death of Tintagales*, Bjornson's *Beyond Human Power, Part II*; Ibsen's *An Enemy of the People*, and other masterpieces, while the incomparable Bernard Shaw is also a Socialist, he says. In fact, in New York, at least, the German tailors and small shopkeepers often support better drama than do the American brokers and bankers—but it took that fine idealist, Mr. Otto Kahn, who is a German as well as a banker, to bring our Opera at least up to Old World Standards. But our Drama, unfortunately, is still far below them, and most of the best that we get of it is still imported.

Yet we have some American Dramatists of high standing. Mr. Augustus Thomas, author of many brilliant plays, including *The Witching Hour* and *The Earl of Pawtucket*—Mr. Mackaye, whom we have to thank for *The Scarecrow* (in which Miss La Follette, who has addressed us, was a most sympathetic heroine), *Mater* and *A Thousand Years ago*—Mr. Sheldon of the school of Baker, with his *Romance*, *The Boss*, etc., the eternally fresh and vigorous Gillette with *Held by the Enemy*, *Secret Service*, and *Too Much Johnson*. We also have our Three Georges—George Ade, with his *Country Chairman* and *College Widow*, and George M. Cohan, who has reformed from musical comedy, and given us those perfect pictures of Americans in *Broadway Jones* and *Seven Keys to Baldpate*, and that promising youngster, George Middleton, whose *Nowadays* seems to have eloquently voiced woman's new ambitions, while his one-act plays actually sell as books as well as act well.

Now to many it seems that the improvement of our stage has its best chance in a repertoire theatre. To be sure occasionally a high-grade manager like Mr. Harrison Grey Fiske has given us fine works outside of such a theatre, as in his notable productions for Mrs. Fiske of Heyse's *Mary of Magdala*, Ibsen's *Rosmersholm*, *The Pillars of Society*, etc., and Hauptmann's exquisite *Hannele*, but the repertoire theatre gives the only chance to see some of the very finest plays for which there may not in a single season be a public for over a dozen performances. During the season just closed the little German Theatre was the only one in New York with a repertoire, but it gave probably over a third of all the notable performances of our entire season, including Schnitzler's *Dr. Bernhardt*, Shaw's *Pygmalion*, Sudermann's *Gute Ruf* and *Gluck im Winkle*, Fulda's *Talisman*, Ibsen's *Pillars of Society*, Goethe's *Faust Part I*, Freytag's *Journalisten* and other first-class plays.

Probably Mr. Winthrop Ames' Little Theatre with Barker and Housman's *Prunella*, Shaw's *Philanderers* and Fitch's *The Truth* did, with the possible exception of the Forbes-Robertsons, the most distinguished work among our English speaking theatres. Mr. Ames' New Theatre, "a high failure which o'er topped the bounds of low success" was perhaps the most hopeful essay of this generation in America at a repertoire theatre. I believe a theatre along its lines with a much less expensive yet appropriate mounting and company, and a somewhat different repertoire, maintaining the admirable once-a-fort-

night subscription plan, can still succeed. Mr. Ames' repertoire for those two notable seasons was most interesting.

1st Season

American (New) Sheldon's The Nigger
 Shakespeare: Antony and Cleopatra,
 Twelfth Night, The Winter's Tale
 Sheridan: School for Scandal
 Galsworthy: Strife
 Bessier: Don
 Knoblauch: The Cottage in the Air
 Maeterlinck's: Sister Beatrice
 Weir Janssen: The Witch
 Fauchois: Beethoven

2nd Season

American (New) Mrs. Peabody's The
 Piper, Mrs. Austin's The Arrow
 Maker
 Shakespeare: Merry Wives
 Ibsen: I Act of Brand
 Pinero: The Thunderbolt
 Hichens: and Gordon Lenox: Vanity
 Fair
 Paston: Nobody's Daughter
 Maeterlinck: The Blue Bird, Mary
 Magdalene, Sister Beatrice (re-
 peated)
 Meyer-Forster: Old Heidelberg
 Bessier: Don (repeated)

The Theatre was leased to Miss Nethersole for *Mary Magdalene* and to John Mason for a play about Marriage, *Under the Terror*, both of which were included in the subscription.

Now, with sincere respect for Mr. Ames, I am going to have the effrontery to suggest a two years' repertoire for the sort of Repertoire Theatre I may not be alone in hoping for. I believe if Mr. Ames had to arrange a repertoire today (and I wish he would favor us by suggesting one) it would naturally considerably differ from those he once gave us, also that many plays in those I am suggesting would be supplanted by later ones.

Repertoire

for two seasons of thirty weeks each.

1st Season

3 American plays—one new one and
 Mackaye's Scarecrow
 Hoyt's: A Temperance Town
 3. Shakespeare plays—Coriolanus
 Henry IV, Macbeth (with Mr. Skin-
 ner)
 2 Ibsen plays—The Vikings, The Wild
 Duck
 Shaw: The Doctor's Dilemma
 Pinero's Lady Bountiful, Synge's
 Shadow in the Glen with Yeats'
 Deirdre and Middleton's Tradition
 in one evening.
 Hauptmann's Sunken Bell
 Sudermann's Honor
 Rostand's The Romancers
 Lavedan's Prince D'Aurec

2nd Season

4 American plays—two new ones and
 Adc's Country Chairman, Fitch's
 Girl with the Green Eyes
 3 Shakespeare plays—Richard II, Two
 Gentlemen of Verona, Measure for
 Measure
 Webster's: The Maid's Tragedy or
 his Duchess of Malfi
 Shaw's Devil's Disciple
 Boucicault's Colleen Bawn
 Echegaray's Great Galeotto
 Ibsen's John Gabriel Borkman
 Sudermann's Teja—with Maeterlinck's
 Death of Tintagales
 Goethe's Faust Part II, as a spectacle
 with music
 Hauptmann's Beaver Pelt

I confess frankly that I have been put to it for American pieces for this list, since some I would like to include would be liable to have been seen already by too many possible subscribers. Nevertheless, I think there is a great value in Mr. Eaton's suggestion that good plays should be revived, and that it is as absurd to drop them utterly as the managers generally do, as in Opera it would be to drop the masterpieces of Wagner and Verdi, or, in Literature, those of Thackeray and Dickens.

The successful Municipal Theatre at Northampton, Mass., the industrious Stock Company at the Academy of Music in New York, and other companies, playing a new piece each week, may be stepping stones toward a Repertoire

Theatre. When Keith's Theatres and The Murray Hill, in New York were run on this plan, I often used to find better plays in them in revivals, than the current two-dollar ones on Broadway.

In conclusion, let me speak a word of hope for the future. The managers have certainly been hard hit this season, but they are plucky souls. When a friend asked one of them, how he could still be hopeful, he answered "When a man's flat on his back, he can't do anything else, but look up." Some of them gave us faithful portrayals of garbage cans, and uplifting plays about crooks and wantons, mean folk in close rooms. These managers deserved what they got, but, as usual the just had to suffer with the unjust.

The Public have shown their opinion in no uncertain way. They fled to the romance and the picturesqueness of the "movies," and those of higher taste thronged the Metropolitan Opera House, while nearly half a million more sought pure (and even impure) romance with beautiful scenes and music at the popular price Century Opera House. Those who were still loyal to the drama made success of *Prunella*; *A Thousand Years Ago*, and even of that very uneven show, that, however, is largely made up of some of the finest poetry in English, *Omar The Tentmaker*. Even in that most successful play of the season, *Seven Keys to Baldpate*, may not some of its success have been due to that wonderful winter night that seemed to pervade it so completely, and even to fill the lungs of the audience with its clearness and freshness,—and perhaps also to the fact that its characters were humorous Americans to the core.

Our public wants more than the newspaper and the police court on their stage. *Hamlet* and *Peter Pan* still "pay." We are learning that dreams come true, and that unless we can "believe in fairies," like Horace's bad poet, we dry up and turn gray. We still love our heroes, and want great figures on our stage, supermen and superb women, in wide scenes of strange beauty to raise us above and out of ourselves. There is still room for Hope, Aspiration, Beauty and Imagination in our theatre. Will the Drama League see to it that we get them?

Opera is a sort of sublimated Drama and before our Opera got to the point where it is unsurpassed, five men gave their lives for it—Henry E. Abbey, who opened the Metropolitan Opera House in 1883, Henry E. Stanton, who managed the succeeding seven years of German Opera, Maurice Grau, who directed the following years of French, Italian and later German Opera, and his successor, Heinrich Conried, the immediate predecessor of Gatti-Cazza, who now reigns, are all dead. The first three survived their regencies but a little time, while Conried retired broken in health before his three years were over, to die in a few months after laying down the vampire task. The fifth man, Leopold Damrosch, died two days after conducting a performance.

When our Drama can command devotion like that of these men or of Sir Henry Irving, who died in harness, it may rise to take its high place beside our Opera.

Mr. Chubb presented an additional recommendation from the Committee on Recommendations;

"Recommended that every Center be asked to have an active finance committee to arrange the budget and proportion the expenditures in the various activities so that no uninformed management of the minimum dues may lead to a raising of dues and consequent endangering of the democracy of the League."

Mrs. Besly moved that the resolution be adopted. After much discussion, Mrs. Meyer moved to lay the recommendation on the table. Carried.

Mrs. Annie Nathan Meyer, the well-known essayist of New York, was the next speaker. Her subject was

The Vanishing Actor

At one of the Drama League Luncheons the other day in New York, a distinguished man arose and asked, "Where are the successors to Booth and Bar-

rett? Who will follow in the footsteps of Charlotte Cushman?" and so on.

Being a student of the Drama he should have known that great actors never trod upon one another's heels.

Garrick died when Kemble was a young man of twenty-two.

Kemble died when Kean was nine years old.

Kean died three years before Macready was born.

Mrs. Siddons died when Charlotte Cushman was fifteen years old.

But the most amusing thing about this little speech was that in order to prove that there were no great actors left, this gentleman compared a modern revival of "The Two Orphans" with its original production. Every one seemed deeply impressed and correspondingly depressed until I arose and called their attention to the fact that the difference might conceivably be credited not so much to a falling off in the actors, as a falling off in the seriousness with which we of today regard the play.

Really asserting that things are not what they used to be, is such a pleasant pastime, that one cannot but feel that conversation between Adam and Eve must have been sadly restricted and after they had met the angel with the flaming sword, the possibility of talking over the good old times must have considerably mitigated the hardships of exile.

Now the art of acting, being an Art, suffers from the usual disabilities that assail all art, and among these is the reluctance of each age to recognize the contemporary as a proper and dignified subject for art.

When we hear that the art of acting is dead, it really means that a Tradition of acting is dead—the same old hoary Tradition that Life—contemporary life—cannot or should not be expressed in terms of Art. Exactly, as the gentle, rolling, English landscape was not supposed to dignify a canvas because it had no literary reference nor classic ruins, so our modern style of acting with its sterner demands of realism, its reserve in gesture, its absence of declaiming and its quiet methods of characterization, must win its way against the same entrenched Tradition of Great Acting.

The gentleman at the luncheon, for instance, confessed to me he was bored by the Irish Players much the same as the admirers of the stately Poussin and Claude were bored by Constable's simple transcription of the countryside.

• • •

We have a public today at the theatre which makes no intelligent demands on the actor because it comes totally unprepared. It knows nothing of the author's intentions, therefore obviously it is in no position to test the actor's art. For more and more I am becoming convinced that the art of acting is simply the art of interpreting the play just as orchestral playing is interpreting a musical composition. It takes some courage to hold to this view considering the violent hands that are laid upon the text by directors, managers and now and then a star without so much as a "By Your Leave!" I hope you will agree with me that this conception of the art of acting really ennoble the actor's part, brings it back where it should be into the region of mentality and imagination.

• • •

But it is all very well to suggest that the director might be more intelligent, but it is the intelligence of the audience that really is lacking. I am sure you will agree with me, because the secret of the success of the Drama League idea is that its passion for reform is excited not upon the actor or upon the playwright, or upon the manager, but upon the audience.

The ideal audience—the audience which the League is forming—will not come to the footlights utterly unprepared to make any demands. Now what is the demand we should, as an intelligent audience, make? Clearly the best possible interpretation of the play. And this we can exact only when we are acquainted with the play through reading and have fortified ourselves to reject the mere shadow of an author's intention which too often the incompetence or vanity of the star has given us.

Let us see how it works: I remember some years ago seeing Mrs. Patrick

Campbell in Pinero's "Notorious Mrs. Ebbsmith." If I had not previously read the play, I should never have known how her vanity robbed it of its real significance. The very theme of the play became meaningless because she was unwilling to appear as a badly dressed slattern even for two acts. Not only the great moment of the play was absolutely lost (lost so that no one unfortified by a reading of the play could have suspected how completely they were being cheated of the author's intention) but gone also was all the subtlety and tragic significance of the characterization.

In the same way Miss Barrymore's interpretation of "Tante" lacked subtlety if one compared it with the heroine of the book. That is the only good I know of a dramatized novel—the chances are greater that the audience comes to the theatre with something at least of a standard whereby to measure up the acting. The play of Tante by Mr. Chambers was admirably contrived. Of course, the peculiar character of the great pianist could more easily be given through the pages of a novel than through a play—yet it was clear that Miss Barrymore had no intention of giving more than a tithe of what Mr. Chambers furnished her. She rejected all that really lifted the characterization from the commonplace and possibly with her eye on the box-office all that might conceivably have lost the sympathy of the unthinking audience. Apparently the havoc wrought upon motivation and sincerity did not enter into her calculations.

I am convinced that we can have a fine body of actors only if we have first a body of play-reading playgoers. The publication of current plays which is one of the most admirable of the Drama League's many activities is going to do much to help this along. For I have discovered a paradox which in its way is quite as interesting as the celebrated one of Diderot.

When there is no real interest in the play itself, no reading of plays at home, no intimate knowledge of lines and characters, the interest of the theatre audience is centered upon the play, and conversely,

When there is great interest in the play, plays read at home, known by heart and discussed, the interest of the audience at the theatre is centered upon the actor.

I am not trying to win the reputation of a female Chesterton. I am merely applying to Art the simple physical law that you cannot do more than one thing at a time. The history of all art has been a swinging of attention on the part both of creator and audience away from the thing said to the manner of saying it and back again. An audience, by which I mean the book and picture audience as well as the theatre audience—is either concerned with the context or the technique. It would be a fine thing for Art, if audiences had a habit of balancing the thing expressed by its manner of expression, if they were not so apt to bestow the laurel on the one hand upon an exquisite facility of saying nothing, or on the other, an admirable intention minus accomplishment.

To prove my paradoxes, suppose you go to hear a play by Galsworthy and another by Barrie, your interest is centered in each instance upon the unfolding of the Drama. But let it be known that both authors have treated the same theme, then your interest at once is transferred from the story to the manner in which each has unfolded it. The technical perfection of the Greek Drama was to my mind helped out, at least, by its limitation of theme. When poets sing of subjects quite familiar to their audience, their main concern is upon the handling of the theme rather than upon the building up of the theme itself. The most familiar instance of what I have elsewhere called the Shifting of Interest, is clearly the opera. Here we have what is largely a sophisticated audience listening to virtuosity or the technical performance rather than to the music itself. The opera singer has the advantage of being measured up to a conscious standard. Of course on the other hand when a new opera is put on, interest is centered on the music and not on the manner of giving it. This is beautifully borne out by the history of the Greek Theatre. It is a point, so far as I know, never before made, but immensely significant to me. You know that the great Dionysiac Festival took place once a year in Athens. The greatest poets entered the contest for the prize. But as the other cities of Attica be-

gan to take an interest in the Drama, the poets came there from Athens with their players and gave performances not of new plays, but of old successes which had already pleased in Athens. So what happened? Since they were plays already somewhat known—the interest was centered not on the play but on the players. And it was not long before the laurel at these performances outside of Athens—Salamis Eleusis and so on, was bestowed in competition not upon the poets but upon the best company of actors. At about this time statues began to be erected not to the dramatists but to the actors.

I hope you agree with me that this is—notwithstanding certain signs to the contrary—an age rather of the play than the player—that on the whole (for of course there is danger in all generalization) we go to the theatre to wait breathlessly upon the unfolding of the drama rather than upon the way in which it is unfolded either by playwright or player.

[Here Mrs. Meyer went into the difficulty for the actors of today to acquire the necessary technique.]

It is not wholly the fault of manager or agent that actors are driven into specialties—this too rests more with the audience than you imagine. For instance, let a manager be ever so willing to give an actor a chance at a new impersonation which he acts perhaps with exquisite art, but in which the public does not recognize its old favorite, the public simply sulks. It is the public, ladies and gentlemen, I assure you, which will not permit its favorites to be actors. Think of one star after another who has tried to impersonate something unexpected. It has often been well done, it has often revealed unsuspected depths, but you know it has never succeeded. Mr. Daniel Frohman tells me that this is true even of the moving picture audiences. Try putting Bunny, for instance, in another kind of role from which they are accustomed to see him—they simply will not have it. They boo and hiss and show their displeasure in every possible way.

But we must keep our heads and not launch forth into a denunciation of theatrical conditions. This pushing people into one narrow rut is not the habit of the theatre-audience alone,—it is the habit of the unthinking public at large. The pressure on the artist to specialize, to strike a single note, is overwhelming. Few indeed can resist it. The actors really suffer no more than the members of any other profession. Magazine editors pay writers to repeat themselves, the gallery visitor is chagrined unless he recognizes his favorite painter at a glance. A man who once painted a successful bridge must go on painting bridges all the rest of his life—or starve. Heavy, heavy bribes are held out at every turn for the suppression of any possible versatility that may be at our command. Even the successful physician is the one who uses his grey matter least and sends his patients all through the same routine. Lack of conscience, choosing the easiest way, making the boldest bid for popularity—good heavens! these are human faults, belonging to no one profession no, nor to no one age!

* * *

And now as I close, one word about the future. One cannot speak of the stage today without dragging in the movies and I shall be no exception. The usual superficial way of looking at the situation of blaming the movies for every ill, is much more amusing than mine. I am not afraid of the movies. I do not fear their influence in the least. I have been reading a book called "Motion Picture Acting: How to Prepare for Photo Plays. What Qualifications are Necessary," written by an artist herself. It is written in the style in which the most breezy slang is mingled with such elegant phrases as "the lure of the screen," "the eyes, the windows of the soul," etc. I pick out for your delectation a few gems:

"Large, dark expressive eyes are a special asset."

"Personality is an almost indefinable 'something' which lures or repels."

"Be neat and magnetic—attractive not gaudy, in your dress and demeanor."

The lady believes that the art of the "movie actor" is to be taken most seriously. She is delighted when a star of the legitimate firmament is featured

in the film—and in a burst of rapture points to the heights of Rose Coghlan as Rosalind in the Vitagraph's company's production of "As You Like It."

She raises her voice in the general chorus against "types," but here she is quite wrong. In the movies, we do need types—makeup is not very convincing and mentality can not get across. Mrs. Fiske may be a wonderful Tess in the play, but she is almost grotesque as the beautiful young milk maid in the photo production.

But I do not fear for the future of the art of acting because it is inconceivable that we should go much further in our present folly in trying to out-movie the movies. I am aware that only the other day Mr. Charles Frohman said that since the movies are upon us, we must make over the legitimate drama to resemble them as much as possible. He declares that our American audiences demand movement rather than dialogue or ideas. "They demand strong, quick scenes," he says, "no matter how they are put together or why." I deny that in toto—the audiences that throng the moving picture palaces may, but I insist that there is quite an impressive minority, in this country, which does care very much how a play is put together. Furthermore, he ventures to predict that "the play that will have the greatest vogue next year is the play of a succession of scenes so quickly over that it will compete with the moving picture play: only it will compete victoriously because it will have all the movement of the moving picture plays plus real people and real voices."

Ladies and gentlemen—at whatever risk a playwright assumes in criticising a powerful manager—I nevertheless must say that I think that is a most unintelligent view of present conditions. It is bad art and I believe it is bad business. Every age has always predicted the end of the legitimate drama. In the Seventeenth century there was Farquhar complaining bitterly that Gallic heels were too quick for English heads. A century later, Goldsmith sneered that an actor is rewarded for the merit of his heels and not of his head. Colley Cibber elaborately explained to his day and generation that since a *second* theatre had been opened in London, it was too much to expect him to keep his former high standard *when there had been no unscrupulous rival in the field!*

The trouble comes with the manager losing his head. We are not all of us spending our nightly nickels in a mad rush to the moving picture palaces. The mistake lies in failing to have a clear idea which audience one wishes to address.

When the art of Photography first was discovered, the cry went forth that there was an end of Painting. Did the painters go on as they had been doing, carefully painting every blade of grass and every leaf? Did they—like Mr. Charles Frohman—feverishly try to outrival the camera in accuracy? No! they bravely left to the camera such things as the camera could do, and swept over into a realm where a mechanical invention could not hope to follow them. Personality, interpretation, emotion, became the watchwords of Painting—not a hand-painted imitation of Photographic exactness!

And so Painting did not die—as it surely would have done had it followed some panic-stricken leader of little faith.

The future of the art of the theatre lies in precisely the same way, in putting on plays which dare to take hold of ideas that stir, which, indeed, have action, but an action of a very different kind from that of the movies—not physical action, not the policeman running after the cyclist and stumbling over the ash can, but plays with dramatic action, the only kind of action that really counts—the *action of ideas*.

It may be wise to "fight fire with fire," but I deny that poor art can be fought with poorer art. We should, in that case, have only the devastation without the victory. That which alone can conquer Poor Art is True Art.

In introducing Mr. Francis Wilson, who spoke on "The Stage Child, Shall We Help or Hinder?" Dr. Burton said, "There are good people on both

sides of this question, but this player comes to tell us what he has learned from his experience and observations in professional life."

The Stage Child—Shall We Help or Hinder?

Mr. Wilson said, "Mr. President, Ladies and Gentlemen, a busy life has prevented me from being lectured to and I have found this convention a new and interesting experience. I have listened with much pleasure to the talks during these three days and I was especially interested in what Mrs. Heniger told us this morning about the Children's Educational Theatre as an institution with a charter to teach the children English. That is good. Stage children learn English in a professional way and it is early impressed on their minds.

"The stage child loves his work. Great as is the amateur's love for acting, it is feeble compared with the love of the professional. The roots of the love for the theatre are deep in all human nature, not only in the good but in the wicked. The drama is the most popular of all arts as well as the most powerful. The theatre is not only a necessity but its absence would be a calamity. If you expect the theatre to continue, you must not rob it of its chief means of supply. If you rob the theatre of the children, what becomes of the theatre? All who have attained or touched eminence in the profession have been child actors.

"Let me give you a list of the great actors who were on the stage as children: Charles Macklin, John Philip Kemble, Charles Kemble, Sarah Kemble, Dora Jordan, Frances Abington, George Ann Bellamy, Peg Woffington, Edmond Kean, George Frederick Cooke, Grimaldi, Mozart, Mendelssohn, Beethoven, Handel, Haydn, Joseph Hoffman, Eliza O'Neill, Adelina Patti, Melba, Fritz Scheff, John Howard Payne, Salvini, Rachel, Ristori, The Bateman Sisters, Edwin Forrest, Edwin Booth, John S. Clarke, Mrs. General Landor, Joseph Jefferson, Mrs. John Drew, Fanny Davenport, Adelaide Phillips, Agnes Robertson, Mrs. G. C. Howard (Topsy), Agnes Booth, Marie Wilton, Mrs. Bancroft, Clara Morris, Maggie Mitchell, Julia Arthur, Mrs. Kendall (Lotta), Ellen Terry, Jane Hading, Julia Marlowe, Mrs. Fiske, Maude Adams, Eleanora Duse, Annie Russell, Blanche Bates, May Irwin, Effie Shannon, Henry E. Dixey, Arnold Daly, James K. Hackett, Cyril Scott, Mme. Nazimova, Mabel Taliaferro, Edith Taliaferro, Rose Coghlan, William Collier, Sam Bernard, Eddie Foy, Jefferson de Angelis, Elsie Leslie, Mrs. Yeaman's, Loie Fuller, Joseph Hart, Anna Held, Adeline Genée, Clara Lippman, May Buckley, Edward Harrigan, Hilda Spong, Fritz Williams, Florence Rockwell, Frank Gilmore, Henry Woodruff, Mabel Hollins, Walter Jones, Frederick de Belleville, Lillian Lawrence, Maude Harrison, Edna May, J. W. Wallack, Henry Placide, E. M. Holland, Louis Alderich, William Seymour, Ida Vernon, Holbrook Blinn, Rowland Buckstone, Frederick Bond, Grace Filkins, Dustin Farnum, Andrew Mack, Peter F. Dailey, Joseph F. Cawthorne, Henry Clay Blaney, Lew Fields, Joseph Weber, George M. Cohan, Wallace Eddinger, Minnie Palmer, Tony Pastor, Bijou Heron, Bijou Fernandez, Irene Franklin, Vesta Tilley, Fay Templeton, Edna Spooner, Cecil Spooner, Laura Hope Crewes, Harry Davenport, Tommy Russell, Emma Carus, Joseph Shean, Daniel Sully, Giovanni Perugini, Lillian Blauvelt, Elsie Janis.

"Ellen Terry, in her autobiography, says that Irving was stiff with self-consciousness all the time he was on the stage, and that many of the defects in his acting were due to the fact that he had not been a child actor, that he had not had his training in the unconscious, formative years of his life. He was fully conscious of this himself and often talked it over with Miss Terry.

"Forbes Robertson has said that he can sit in an audience in any theatre and pick out those who have been child actors. Of course, the actor can, and sometimes does, learn his art at a later period, but it materially lessens his chances of success. He should come on the stage before the self-conscious age. The technique of the art is difficult enough, but added to self-consciousness, it is almost superhuman.

"The chief function of the stage is to hold the mirror up to nature. Children are the most beautiful things in nature.

"The theatre *can* exist without children, but how does it exist? If Joseph Jefferson were living, he could not play in Boston or Chicago, or if he did, they would have to put up with crippled and inferior performances. Josephine Preston Peabody Marks' prize play 'The Piper' could not be performed before her own townspeople because of the child labor laws.

"There should of course be proper safeguards for children on the stage. One must admit that there are cases occasionally where in the cheap theatres and music halls, the conditions have not been right for children, but under proper safeguards, there can be no danger. A judge of the juvenile courts told me that the worse case of immorality that ever came to his court started in a Sunday school. There is no reason for preventing children from playing under proper protection. There is no more danger there than in the streets or in the schools.

"Other interests than those of the child are injured by keeping children off of the stage. The scope of the dramatist is narrowed. He cannot write plays with children in them until they are too old to be of use. A child of fourteen to sixteen cannot play the infant in the cradle. It is a great artistic loss to the world if the dramatist must omit all the pathetic, sympathetic appeal of the beautiful father and mother love.

"The law in Illinois is a failure so far as it relates to children on the stage. There are more children on the stage in Illinois at the present time than ever before. It is a failure because it has no public opinion behind it. It is only kept on the statute books through the personal appeal and personality of that wonderful woman, Miss Jane Addams. The hardest thing the child on the stage has to contend with is Miss Jane Addams.

"Judge Ben B. Lindsey, than whom there is no greater exponent of the sympathetic treatment of children, has said again and again that we should lift the ban and let the child have the benefit of the educational opportunity of the stage. In a personal letter to me, Judge Lindsey says: 'I wish you would make clear the point that we do not intend to interfere with child labor laws (that is, necessarily). We want a special law relating to the education of children in music and the drama and compelling the managers to pay for that education, and the child receive the benefit. It would not follow that this should be done through exemptions in any child labor bill and thus, as Miss Addams fears, open up the way for other exemptions. You might as well say that you were making exemptions from child labor laws by permitting the education of children in the trades and manual training work and allowing them to make things for their folks, or themselves, or even to sell their products and make money while they are learning something.' And Judge Lindsey goes even further and says that Miss Addams has been too radical and may bring about a reaction. Louisiana had such a law but repealed it. Public opinion was bitterly against the law. I spoke before the legislature of Louisiana on the subject when the bill repealing the law was up for consideration, and I know the facts regarding it.

"Let me read you this extract from an editorial in the *New Orleans Daily States*, December 23, 1913, 'Judge Ben Lindsey of Denver made an address before the Drama League of Chicago the other day in which he declared that children should be permitted to work on the stage under proper safeguards.

"'I have seen factory children who disliked the life,' said Judge Lindsey, 'but I never saw a stage child who did not want to remain in the profession.' Only those whose views are so extreme as to make it impossible for them to qualify as safe councillors of legislation for child welfare will dispute Judge Lindsey's statement.

"Judge Lindsey's reference, of course, is to the child in the respectable playhouse or picture theatre. Everyone recognizes that where there is no supervision of the stage children, they will sometimes be found in an unwholesome

atmosphere in the lower order of show houses and concert halls. But there never can be any justification for attempting to stifle budding dramatic genius on the legitimate stage by radical legislation intended to reach the evil on the unregulated stage.

"New Orleans suffered from such an attempt a few years ago when a child labor law which could not have passed if the use to which it was subsequently put had been foreseen, was enforced with such extreme severity as to prohibit the appearance of any child upon the stage in this city. It not only prevented local musical prodigies from being heard, but diverted from New Orleans some of the cleanest and most notable stage productions.

"Public sentiment deeply resented the harshness of its enforcement, but owing to the fact that country legislators were misled into believing that an amendatory statute would destroy the supervision of factory employment of women and children it required bitter and prolonged fighting at two sessions of the General Assembly before the wrong was remedied.

"While favoring the stage child, Judge Lindsey said to the Chicago Dramatists that it ought to be surrounded with proper safeguards. It is worthy to note that the law passed by the Louisiana legislature has been declared to be the most enlightened legislative expression on the subject, and a model which eventually all the states will follow.

"The law was drafted by Judge Andrew H. Wilson of the Juvenile Court of this city after correspondence with Judge Lindsey and many of the most prominent authorities on the care and treatment of the child, and it went before the legislature with the cordial approval of Judge Lindsey.

"The law has worked admirably here. It lays down requirements which look to the complete safeguarding of the physical and moral welfare of the child. It gives ample authority to prohibit the appearance of any child not surrounded by the proper environment.

"The law was passed, as we have said, against the most fanatical opposition; but it has so thoroughly justified itself that the public sentiment of Louisiana would tolerate no serious attack upon it.

"Judge Wilson says in a letter 'I can endorse what the editor says as to the law.' This same judge says that in three years' experience in the Juvenile Court he has not had a single case of a stage child brought in for immorality.

"The Drama League can help in doing the stage child justice by seconding the efforts of these judges.

"To keep children off the stage is also an injustice to the theatrical manager. Business interests should be protected, but I should care nothing about that if this law is necessary to protect the child. But it never was and it never will be necessary. I am lifting up my voice in the hope that my protest may do some good in this cause.

"It is an injustice to place the pampered child of the stage on a level with the child in the sweatshop. The drama is not a trade. It is an art. It is an injustice to prevent a child from receiving training in an art for which it has talent.

"Every child on the stage should be accompanied by a parent or guardian who is competent to teach it. There should be safeguards in the morality of the play in which the child appears, and there should be regulations for the safety of life and limb. The manager should give bonds to carry out these regulations. All this should be provided for by specific legislation.

"A nation is known by the number of geniuses it produces, England by its Shakespeare, France by its Moliere, Spain by its Calderon and its Lope de Vega. Do we not also think of our Forrests, our Cushman, our Booths and our Jeffersons?

"Some one says, 'I shouldn't like *my* child to be on the stage.' Then keep him off. Perhaps he hasn't ability, then it is the worst possible place for him. But if he *has* and you make a tradesman of him, what will you say to the child when he realizes that he is in the wrong place? Keep your own child

off the stage if you will, but don't, I beg, prevent others from giving their children the opportunity of training in an art for which they may be fitted."

Dr. Burton, being obliged to leave in order to make his train, after a brief summary of the work before the League, called Mrs. Best to preside during the remainder of the session. Dr. Burton said: "The penalty of the marvelous progress made by the League is found in the fact that increasing financial demands must be made. There is a very pressing need for funds this year in order that we may employ a paid organizer to do the organization work and carry on the circuit plan. An intelligent, high-class man, such as is necessary for this work, will command a salary of at least \$2,500 per year. There is an immediate need for two hundred dollars for a month's salary while the plan is being tried as an experiment. I have put my name on a paper which you will find on the table by the door. If any of you feel inclined to help in this matter you can do the same.

"The second important question that is demanding the attention of the League at this time is the question of turning *The Drama Quarterly* into a monthly. It will be much more useful as an organ of propaganda in that form, but it will also require some money to effect the change. I ask you to consider what will be the best method of getting the necessary money. Shall we sell stock or raise the dues? Or is there some other and better plan? . . . We members of the Drama League must have a sense of social obligation—a sense of citizenship. The theatre is a democratic problem. We must help it or it will harm mankind. It is a sort of natural Peoples' church, and its presentations of life should bring to the people joy, uplift, and enlargement. The League respects the commercial manager, but any body who puts a vile and vicious play on the stage is a public enemy and to be treated as such. There is no such thing as personal liberty which encroaches on the general good. The evil that radiates from the theatre must stop, and we ought to keep that before us as an object. I pledge you that I will work up to the limit of my time and strength in the interests of the League."

After Dr. Burton's departure, Mrs. Best took the chair, expressing her appreciation of the privilege of conducting the closing session of this unusual and momentous occasion. Mrs. Best then introduced Mr. Percival Chubb, of St. Louis, who made a brief address on

The League and the National Spirit

"We have the gestation of the great drama of democracy and the ritual of democracy in a great pageant. . . . It is the bringing together of all the arts, drama, music, dancing, etc., that used to belong together and have been unlawfully sundered.

"In the St. Louis Pageant, there will be ten or fifteen thousand people involved and we have the most ideal conditions of staging, etc. We feel that the by-products will be more important than the pageant itself; the practising of the old folk arts by the people together, the consolidation of the amateur organizations, the civic conferences which we hope will result in a rebirth of civic idealism."

In closing the Convention Mrs. Best called Mr. Henry LaBarre Jayne, President of the Philadelphia Center to say a word of farewell. Mr. Jayne expressed regret that the Convention was nearing its close, and urged the League to meet in Philadelphia again next year. Mrs. Best read invitations from Detroit, San Francisco, Chicago, New Orleans, Los Angeles to hold the next Convention with them, explaining that this matter would be settled by the Directors in the fall. As a farewell message she said: "It is a great and unexpected pleasure to be able to say to you a few of the things which were in my heart to say today, in relinquishing the chair to our beloved new President. The hour was then so late that I did not dare take one moment of

it. Now, however, I can tell you how much it has meant to have your ever-ready and loyal response to every appeal—to have your interest, your earnest and quick support; I can assure you that the success of the year has not been our work but has been accomplished because we have always had your enthusiasm and your co-operation. I can beg of you for our new President all of this which you have generously given me, and more, I can beg you to remember that although in the past we have surprised ourselves and outsiders by our growth and our accomplishments,—we have now achieved a position where much is expected of us, and where it will be difficult to live up to those expectations. It will take even greater devotion, even more earnest and effective effort than hitherto. Each of us, as we go back to our respective niches, must carry with us the visions we have seen here; we must live the message of the Convention; above all, we must remember that if we are to do the great things planned today, the Board must absolutely have the financial support of the field. We must have not only your loyalty, earnestness and active support, but we must have your help and advice, your assistance in securing the financial aid to effect the great things which you have voted we shall do. Remember that it was you—the delegates, representing our Centers and active members,—who placed these undertakings upon us,—it was you, representing our active membership, who decreed that we are to undertake this broadening of the work, and therefore we must look to you for help in securing the absolutely necessary financial support.

"This wonderful year which is back of us is due to your strengthening of our hands, your ready co-operation—let us turn our faces toward the big things of next year with determination to push forward in every way the movement for which we are working. I place upon your hearts this burden of financial responsibility to the National in closing this session, and declare the Fourth Annual Convention adjourned!"

The closing of the convention was followed by an informal supper for those delegates who remained. Speeches were made by Mr. Frank Chouteau Brown, Mr. Francis Wilson, Mr. Dana Brannon, and Mr. Henry D. Pierce, all testifying in glowing enthusiasm to the great importance of the Convention, its wonderful spirit of loyalty and earnestness and the delightful atmosphere of mutual helpfulness and devotion to a really worthy cause, which had characterized every session.

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Tennessee—Miss Pauline Townsend, Nashville, Tenn.

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Drama League of America

Organized April, 1910

YEAR BOOK 1915-16

BASED ON THE ADDRESSES AND
REPORTS AT THE FIFTH ANNUAL
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PRISING VALUABLE CONTRIBU-
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WORKERS AND EXPERTS IN THE
DRAMA ON THE VITAL ISSUES
OF THE DAY, AS: :: :: ::

Hiram K. Moderwell
Dr. Richard Burton
Elizabeth R. Hunt
Otto Heller
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Mrs. Wilbur Blackford.....West One Hundred and Fifth Street, Chicago, Ill.
J. Howard Reber.....1001 Chestnut Street, Philadelphia, Pa.
Mrs. James Harvey Robinson.....567 West 113th Street, New York City
John C. Shaffer.....Chicago Evening Post, Chicago, Ill.
Mrs. Marshall Smith.....4103 Pine Street, Philadelphia, Pa.

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Junior—Miss Kate Oglebay, 7 Forty-second Street, New York.
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Festival and Pageant—Miss Clara Fitch, 1423 Judson Avenue, Evanston, Ill.
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Amateur—
Play Reading—
Drama League Series—Frank Chouteau Brown, 9 Park Street, Boston.
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5. Finance—Mrs. Arthur M. Dodge, 37 East Sixty-eighth Street, New York.
6. The Drama—Theodore B. Hinckley, 6018 Jackson Park Avenue, Chicago.

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Shakespeare Tercentenary—Percival Chubb.
Reducing the Price of Seats—Mrs. John O'Connor, 5210 Woodlawn Avenue, Chicago.
The Child on the Stage—Mrs. James Harvey Robinson, 567 West One Hundred and
Thirteenth Street, New York.
Conditions Behind the Scenes—Miss Grace Griswold, Three Arts Club, New York.

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Several of the important addresses given at the Detroit Convention will probably be issued in pamphlet form should sufficient demand be evidenced. This plan will facilitate distribution of individual papers by those interested in special propaganda. Requests should state specifically the names of speakers and titles of papers, with number of each that is desired. Prices cannot be given until after the publication of the report, but customary pamphlet prices will prevail.

CONVENTION CALLED TO ORDER

The fifth annual convention of the Drama League of America opened on Wednesday, April 21, 1915, with an address of welcome from Mrs. Strickland Clark of the Detroit Center, who said in part:

"I remember very distinctly receiving a letter from Chicago, inviting me to meet with the Drama Club of Evanston in a conference with a view to organizing the Drama League of America. Since then the movement, begun so quietly, has astonished even its founders. The consummation of its ideals will work a revolution in national and international drama, and this means that it will influence all the arts; for what is the drama but a combination of all the arts—a medium of expression in all its varied forms—in color, line, movement, speech—a beautiful correlation of all the forces of the human personality.

"There have been two reasons for the marvelous growth of the League; one of them the vision and self-immolation of its moving spirit, Mrs. Best; the other, its democratic purpose. In future years we shall find that the Drama League has done for the theater what the growth of democratic ideals has done for the state; what museums and art education have done to bring beauty within the reach of all; and what public schools and libraries have done to liberalize education for the people. we now have as a goal the Civic Theater—the theater of the people. The present deplorable state of affairs between theater and audience is in great part due to the simple fact that people cannot afford the best drama. No more could we afford books had not the former prohibitive price been reduced. To the Civic Theater, then, and to such movements, organized and definite, as the Drama League, shall we look for the creation of a better audience for a better drama.

"In behalf of Detroit, I welcome you, hoping that you will enjoy all that Detroit has to offer, and that the forces of the Drama League may be drawn into even closer co-operation and greater harmony. In presenting our president with this gavel, I also extend our best wishes for a successful administration of this convention."

Dr. Burton, president of the Drama League, responded briefly as follows:

"I wish to express officially the appreciation of the Drama League for our invitation to Detroit and the welcome which we have received. My function shall be a purely practical one. I shall make a strenuous effort to keep the speakers within their time limit, knowing how seldom I stop when I am supposed to. I am greatly cheered by the size of the initial business meeting, which is larger than in Philadelphia last year, although Detroit is less accessible. We have been through a wonderful year, the banner year, with eighteen new centers added—ten or twelve of them almost within the last month. The Drama League is growing systematically and fruitfully. It has also been the hardest year in our history because of the financial depression felt all over the country. We close the year solvent, however, for which the Drama League may be congratulated. Of course, we have made mistakes, and will always make them. The only one that never makes mistakes is the 'dead one'; and his greatest mistake is in not knowing when he is dead. The circuit was a failure but that was due not only to local but to world causes. I will now proceed to the regular business of the convention and call for the reports of secretary and treasurer."

SECRETARY'S REPORT

Some of the tasks of the secretarial department, besides keeping the records and membership files, consist in answering hundreds of inquiries relative to the League from individuals and various organizations, such as libraries, dramatic clubs, schools and colleges, and meeting innumerable requests for the literature of the League—reading and study courses, lists for amateurs, etc.,—all prepared by specialists on these topics. Literature has been distributed during the past year as follows:

Course I	16,000
Convention Reports	15,000
(To members and centers.)	
Announcements of Junior Prize Play Contest.....	17,000

Announcements of Carmel Prize Play Contest.....	17,000
Convention Programs and Ballots	18,000
List of Plays for Children	17,500
List of Plays for Amateurs	17,500

In addition to these we have sent out circulars for each of the eight of the Drama League Series of Plays—making in all a total of 260,000 pieces of literature sent to members this year.

We are about to issue to centers a new and practical study course, prepared by Mr. Hinkley, and based on the Drama League Series of Plays. Twenty-two thousand of these will be distributed this month, as they are to be furnished to the General Federation as well as to the Centers. In May the new High School List of Plays, which is now ready for the printer, will be out—also the new Selective List.

At our last annual convention—the fourth since the organization of the League—our membership was 15,136 and 33 centers had been organized; today we can report 17,583 members and 51 centers. The proportion of the gain of centers in number compared to that of the membership is noticeable; but if we take due cognizance of the conditions which have hampered all organizations during this year, we may conclude that the influence of the League is spreading rapidly and in ever-widening circles. The centers, with numbers as received to date, are as follows:

Atlanta	675	Battle Creek	50
Athens	103	Birmingham	150
Ann Arbor	265	Boston	2,200
Buffalo	220	Little Rock	75
Bridgeport	46	Los Angeles	700
Champaign-Urbana	152	Louisville	150
Chicago	1,457	Medford	110
Cincinnati	410	Milwaukee	145
Cleveland	457	Minneapolis	302
Colorado Springs	148	New York	1,696
Columbus	115	Ottawa	80
Dayton	120	Philadelphia	1,216
Decatur	123	Pittsburgh	296
Denver	300	Portland	400
Detroit	280	Richmond, Ind.,	100
Duluth	310	San Francisco	395
Elmira	54	Seattle	350
Grand Rapids	500	St. Joseph	10
Greeley	117	St. Louis	310
Hartford	400	Superior	170
Indianapolis	535	Syracuse	107
Jacksonville, Ill.,	98	Sewickly	125
Kalamazoo	64	Toledo	
Kansas City	175	Toronto	142
Lansing	70		

Centers—Total	16,709
Individuals—Total	738
Clubs, Libraries	136
Grand total	17,583

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Clubs and Libraries	99
Centers taking Chicago Bulletins	21
Individuals taking Chicago Bulletins	697
Clubs and Libraries	127
(7 new centers not reporting)	

Respectfully submitted,

MRS. JOHN A. ORB, Secretary.

TREASURER'S ANNUAL REPORT FROM APRIL 1, 1914, to APRIL 1, 1915

Balance on hand April 1, 1914\$1,592.76

RECEIPTS:

Individual	\$ 685.21	
Centers	3,261.95	
Clubs	259.00	
Drama	1,729.54	
Playgoing	449.45	
Sale of Literature	209.53	
Supporting	34.00	
Advertising	140.00	
Junior	4.60	
Festival	11.95	
Publicity	16.50	
General	140.60	
Circuit	25.00	
Treasurer .....	.56	
Bulletins .....	.50	
Exchange	1.10	
Miscellaneous .....	.50	
		6,969.99
Total Receipts		\$8,562.75

DISBURSEMENTS:

Playgoing	\$2,187.28	
Drama	2,471.77	
Educational	1,385.04	
Publicity	230.97	
General	1,444.69	
President	20.80	
Secretary	269.14	
Treasurer	74.42	
		8,084.11
Balance on hand April 1, 1915.....		\$ 478.64

Checks issued April 1, 1915, in payment of March bills..\$ 94.65
Actual present balance 383.99

The following committees were appointed by the chair:

CONVENTION COMMITTEES

1. Nominating Committee—Mr. Sidney F. Daily, chairman; W. F. K. Drury, Miss Elizabeth R. Hunt, Mrs. Alice W. Tyler, Miss Trask, Mrs. Stebbins.
2. Elections Committee—Mr. Richard J. Davis, chairman; Miss Abbott, Mrs. McKnight, Mrs. Orb.
3. Recommendations Committee—Mr. Phillip D. Sherman, chairman.
4. Resolutions Committee—Mrs. Geo. P. Rose, chairman.
5. Revisions Committee—Mrs. Strickland Clark, chairman.
6. Credentials—Mrs. Nellie Peck Saunders, chairman.

During the course of the convention these committees reported as follows:

NOMINATING COMMITTEE

SIDNEY F. DAILY

According to the revised constitution adopted at Philadelphia in 1914, all officers are now elected for two years instead of one as formerly.

Dr. Richard Burton, who was elected president last year at Philadelphia for a term of two years, has resigned the office of president to take effect at the expiration of the first year, therefore, a new president has been nominated for one year to fill out the unexpired term.

Vice-presidents must be elected from the Board of Directors. Where the term of a vice-president as director expires in one year, it is necessary to elect a vice-president to fill the place left vacant by the expiration. While six vice-presidents were elected last year, only two of the number were among the directors elected for two years, consequently four new vice-presidents have been nominated this year from the list of directors.

Mr. William T. Abbott, who was elected treasurer last year, having served the full limit of four years' time as allowed by the constitution, has resigned the office of treasurer. There have also occurred during the past year two vacancies in the Board of Directors. Your committee, therefore, has made the following nominations:

President (for one year)—Percival Chubb, St. Louis, Mo.

Vice-Presidents (for two years)—Brander Matthews, New York City; J. Howard Reber, Philadelphia, Pa.; Richard Burton, Minneapolis, Minn.; Archibald Henderson, Chapel Hill, N. C.

Treasurer (for one year)—J. C. Shaffer, Chicago, Ill.

Directors (for one year)—J. C. Shaffer, Chicago, Ill.; Barrett Clark, New York City.

Directors (for two years)—Charlton Black, Boston, Mass.; Mrs. Coonley Ward, Wyoming, N. Y.; Brander Matthews, New York City; Mrs. James Harvey Robinson, New York City; J. Howard Reber, Philadelphia, Pa.; Mrs. Marshall E. Smith, Philadelphia, Pa.; Archibald Henderson, Chapel Hill, N. C.; William E. Jenkins, Indiana University, Bloomington, Ind.; S. H. Clark, Chicago, Ill.; Percival Chubb, St. Louis, Mo.; William D. Gorsuch, Seattle, Wash.; John D. Barry, San Francisco, Cal.

ELECTIONS

RICHARD J. DAVIS

The ballots sent in by the members of the Drama League according to the by-laws and cast by the secretary in due form, and counted by the tellers show the elections for the coming term to be:

President—Mr. Percival Chubb.

Vice-Presidents—Dr. Richard Burton, Mr. Brander Matthews, Mr. Archibald Henderson.

Treasurer—Mr. John C. Shaffer.

Directors—Mr. Barret Clark, Mr. J. C. Shaffer, Mr. William P. Gorsuch, Mr. Charlton Black, Mrs. Marshall E. Smith.

Following the announcement of the elections, the new president, Mr. Percival Chubb, took the chair and outlined briefly his intended policy during his term of office: "I am only too gravely conscious of the great honor done me, because I keenly realize the immense amount of work necessarily involved. I shall have neither time nor energy to give adequate attention to all the duties of this office, but I pledge you the utmost of service at my command.

"My specifically individual work for you must be along the line of my former activities; it will be our educational aims which will claim my closest attention. In England, at one time, I had the pleasure of working with a group of Socialists, one of whom—it may be interesting to record—was Mr. Bernard Shaw, and the motto that summed up the propagandist spirit of the movement was: 'Educate, Agitate, Organize.' Publicists like Mr. Shaw were the agitators; others were organizers; but my interests then, as they remain now, were in the field of education. Especially do I wish to make the chief work of the year the great Shakespearean celebration, which we are planning as the most tremendous instrument of dramatic and literary education, and, through the revival of the arts of folk—dancing, song, and festival, an agency of popular recreation.

"I accept my new position with fear and trembling, and can only face this year of work because I feel assured that I have behind me those who so far have guided the destinies of the Drama League."

RECOMMENDATIONS

PHILIP D. SHERMAN

The following is the list of recommendations submitted to the convention, and approved by a majority of the delegates present:

Items and recommendations which had been referred to the committee on Recommendations were presented by the chairman:

1. That the committee on "The Child on the Stage" (Mrs. James Harvey Robinson, chairman), be continued, to report at the next annual meeting.

2. That the suggestions and recommendations of the committee on "Conditions Behind the Scenes" (Miss Grace Griswold, chairman), be accepted, and the committee be continued.

3. That while it is highly desirable to secure funds to employ a field agent to organize and develop centers, the most urgent need of the League is the employment of an efficient executive secretary, with such necessary assistance as will enable the headquarters to function more adequately as a clearing house between the centers.

4. That during the next year each center should attempt to raise a special minimum sum of \$25 in centers of less than 500 members, and of \$50 in centers of more than 500, to assist in carrying on the administrative work of the National Organization. It is suggested that the centers raise this fund by giving some special dramatic performance, pageant, or lecture, under the auspices of the Drama League.

5. That each center shall submit a written report of its work to the annual National Convention, and that each center be requested to send three official delegates to the convention, to represent its president, and its educational and play-going committees.

6. That a publicity bureau be established to act in connection with each annual convention, in order that the proceedings and vital issues discussed may be presented accurately to the press.

7. That while the importance of a lower price for theater tickets be recognized, the present methods of dramatic production seem to make it unwise for the Drama League to take any action in the matter at this time.

8. That the Shakespeare Celebration Committee, as constituted, be continued.

9. That each center appoint a budget committee to estimate and apportion the income of the center; and it is further urged that greater effort be made to secure more supporting members rather than to increase the dues of individual members.

10. That the Drama League of America believes that the welfare of the drama requires that the theater be treated as a public institution; that all dramatic performances in it should be subject to honest and fearless criticism, and that any attempt on the part of any theatrical manager to dictate the terms under which criticism of dramatic performances in his house may be written would be fraught with danger to the theater, the drama, the art of acting, and the principles of a free press.

11. That if possible the circuit plan in total or in part be attempted this next year.

12. That the Board of Directors select St. Louis as the place of the next annual convention, the circumstances and conditions making such a decision eminently fitting at this time.

13. Recommended by the Shakespeare Committee.

(1). That in each center the League be the initiating force, co-ordinating all the forces of the community, passing over the power of perfecting the enterprise to them—the Drama League functioning to the larger end.

(2). That the utilization of the festival receipts be determined

by the different communities, with the suggestion that ten per cent of all profit be devoted to a National Shakespeare Memorial.

Signed by the Committee.

P. D. SHERMAN.
ANNIE W. LANGLEY.
SIDNEY F. DAILY.
KATHERINE W. SIMPSON.
F. K. W. DRURY.
PERCIVAL CHUBB.
ELEANOR FITZGIBBON.
MARIE E. SMITH.

RESOLUTIONS

MRS. GEO. P. ROSE

Submitted by the Committee on Resolutions and accepted by the convention.

The review of the past year's work and accomplishments of the Drama League of America has been an inspiration to the Committee on Resolutions and to the Centers from the largest to the smallest; therefore,

WHEREAS, Through the thoughtfulness of the Detroit Center, ably supplemented by the many local committees, and the management of the Hotel Statler, our every comfort has been anticipated; and

WHEREAS, The Detroit Center, the Art Museum and the various local clubs were instrumental in bringing for our enjoyment and enlightenment the Hume exhibit; and

WHEREAS, We have been more than favored in having such a group of noted and brilliant speakers; and

WHEREAS, The churches of Detroit particularly recognized the League by addresses on the "Influence of the Drama in Civic Life," and the local press, also the newspapers throughout the country generously extended the courtesy of special publicity;

BE IT RESOLVED, That the sincere thanks of this convention be extended to them all, and deep appreciation be expressed to the retiring president to the other officers, and the Directors and Departments, and especially the Organization Department, for their self-sacrificing efforts on behalf of the League.

AND BE IT FURTHER RESOLVED, That this, the fifth annual convention of the Drama League of America be declared a complete success, certain to produce definite results throughout the comprehensive field of our united endeavor.

Signed by the Committee:

EUPHEMIA BAKEWELL.
SUSAN D. BURNETT.
HARRY D. PIERCE.
MAUDE T. SMALL.
MARY A. E. WOOLLEN.
CAROLINE B. ROSE, Chairman.

INVITATIONS

for the sixth annual convention were received from St. Louis, New York, Atlanta and Athens, Ottawa and Denver. These invitations from the Centers were supplemented by the most cordial and sincere expressions from the Mayors, Clubs, Musical and Literary Organizations, and various business and civic associations in these cities.

PART II.

Activities and Progress of the Drama League during 1914-1915, as shown by reports of committees and departments. The Shakespeare Tercentennial Celebration.

THE PUBLICITY AND ORGANIZATION COMMITTEE.

I. CHAIRMAN'S REPORT

MRS. A. STARR BEST

At the close of the last convention, looking back at the full record for the year in this department, your Chairman did not believe that it could be eclipsed, if barely equaled, another year. The year has been one of unprecedented difficulties for all art movements: unusually hard times and absorbing interest in the stirring events being enacted, have made it almost impossible to advance any purely educational work. Especially did this affect our work, which deals with the theatre, and is usually looked upon as recreational. It is, therefore, with unwonted satisfaction and gratitude that we bring you our report today—satisfaction in the fact that we can show you an even greater advance during this year of depression, and gratitude to the loyal workers who have made this possible.

NEW CENTERS

At our Convention last year we numbered 33 Centers, today we report to you 49. During the year, however, we have organized 19 new Centers; one of which, as well as two of our older Centers, have suspended work. These three Centers were in small towns, and were never keenly interested in League work aside from the Circuit idea. They organized solely for the purpose of bringing plays to the community. They were isolated from other Centers, and it became impossible to do anything for them in this line this year. Their leaders and members having never undertaken any other part of the work, when they failed to get the plays, the organization was abandoned. Two of them, however, Fort Wayne and Columbus, Ga., could be revived with a membership of two hundred at any time that we might find it possible to get plays for them.

Aside from these three small Centers, the year shows encouragement and accomplishment. Of the new Centers started, the first four—Buffalo, Cleveland, Minneapolis and Seattle—organized last spring, are strong, active and enthusiastic, doing much good work, of which we can be proud, and with membership well over 300 in each.

The remainder of the new Centers have been organized in smaller towns. In the majority of places, interest was first aroused by the Circuit plan, and towns were chosen which would fit in with the proposed "Yellow Jacket" tour.

You will remember at the last Convention the Chairman's closing appeal for a salaried official organizer to open up the possibilities of the work? In the early fall it was decided to employ such an organizer and Mr. Martyn Johnson was consequently chosen to help develop a Circuit of practicable Centers.

Many days were spent in collaboration with him; and a series of about twenty-five towns, where we had a nucleus of interests, was chosen. A form letter was sent to every League member in each of these towns, suggesting the possibilities if a Center could be established, and asking for help and suggestions. The results were illuminating. Often the heartiest response and the most immediate action came from towns where we had the fewest members and the least hope. There was no way of foretelling. Often an enthusiastic response and active initial work dwindled to nothing before a Center would be established. Still more often, however, the spark kindled a gentle flame which has been growing ever since, producing already many Centers and leading to organization committees in several others.

Another peculiar and interesting point is the great difference in development. At least four of the cities not yet organized, but working toward organization, were among the first to start. San Diego has its requisite number, is doing good study class work and is active, yet cannot be induced to become a Center, preferring to have us look out for them. Greeley, Colorado, worked patiently for a full year before it secured the required number and became organized.

Much arduous correspondence resulted from the response to these circular letters. In many cases a local committee was immediately formed, a meeting arranged and either the Circuit Manager or myself went to the city and organized.

In the fall, as a direct result of this circuit work, we acquired Elmira, Lansing, and Battle Creek.

Slow correspondence all winter finally resulted this spring in the starting of most promising Centers in Birmingham, Ala., Colorado Springs, and Syracuse.

Interest was first awakened in Dayton last fall by Dr. Burton. I was able to make them a visit; and later the Circuit Manager also visited them, with the result that we have an active Center there. At the same time, interest crystallized in Richmond, Ind., as the result of a visit which I was able to make to them.

A sudden burst of local interest and enthusiasm brought the Sewickley Center into being with an initial membership of 150. This is also true of Toronto, due entirely to the courageous and inspired work of Mrs. Small.

Every organization to be noteworthy must have its oddity. At last we have acquired ours, in the shape of the new center in Colorado Springs, which starts with a membership of 180 before it even has its officers, and all *men*—not a woman among them! We shall watch this monstrosity with interest, wondering where they will secure their workers for the drudgeries.

It has been impossible to round up all the cities which were in the throes of organizing in time for this Convention. We have ten more cities which have already started campaigns, and anticipate a successful issue before fall. Such cities are Columbia, S. C., Binghamton, N. Y., Phoenix, Ariz., Aurora, Ill., Omaha, Nebr., Wichita, Kans., Walla Walla, Wash., Galesburg, Ill., St. Joseph, Mo., San Diego, Cal.

The nineteen new Centers are Columbus, Cleveland, Buffalo, Minneapolis, Seattle, Elmira, Greeley, Lansing, Little Rock, Richmond, Syracuse, Battle Creek, Sewickley, Birmingham, Toronto, Dayton, Colorado Springs, and Toledo. One other Center was organized at Columbus, Ga., and operated during the year, but has just disbanded because it could not get circuit plays.

PROPAGANDA AND PUBLICITY

It would be a tremendous boon if we could secure for the League, for every State, such devoted representatives as Miss Langley of Michigan, Miss Cobb of Georgia, Miss Clarke of Connecticut, Mrs. Bensberg of Arkansas, Mrs. Smith and Miss Fitzgibbon of Pennsylvania, and Mr. Koch of North Dakota. These have all worked enthusiastically in their own states and have done a great deal to forward the interest. Aside from their efforts our work with Federations was devoted mainly to the Convention of the General Federation of Women's Clubs, held in Chicago last summer. This was a wonderful opportunity and we made very satisfactory use of it.

As a member of the Federation Drama Committee, I had an opportunity to present the League work at one of the large open afternoon sessions, when the tremendous body of Club workers was assembled in the Auditorium.

Several of the Board were in almost daily attendance for the whole ten days, meeting the club women all day; while from 4 to 6 each day we held a conference in the office of the Chicago Center, kindly loaned us by them, since it was connected with the Federation Headquarters. In this way we were able to talk with, and advise, a very great number.

The biggest feature of the Federation publicity work however was the luncheon which was held during their Convention, and which was attended by over 500. Excellent speakers outlined the League work, and much enthusiasm resulted. All the year I have heard the echoes of this campaign, and realized that it was one of the most effective things we have ever done.

The Chautauqua Department is indebted to Mr. Koch, Mr. Papot, and Miss Kling for much publicity at the various Chautauquas during the summer and the distribution of much literature.

Interesting and valuable articles on the League have appeared from time to time during the year in the *Bookman*, the *American*, *Delineator*, *Saturday Evening Post*, the *Billboard*, *Dramatic Mirror*, *Christian Science Monitor*, and *The Nation*. Especially gratifying was the notice in one of our most skeptical Chicago papers, which referred to the Congregational Church in Evanston as the "Faneuil Hall" of Drama because in it was born the Drama League. We have made no attempt at magazine publicity this year, and such articles have appeared because the work was of interest to the community, and had secured for itself the recognized position.

The regular publicity work of the department has been as active and as

exacting as ever. In still greater numbers have come the requests for information about the League from people who were to read papers about it before clubs. Many students have used the League for theme work, and we are much gratified to have them write for material. Now that we have become an established organization, with a past, someone should write a "true history." So frequent and urgent are the demands for special articles for such papers that the chairman has been obliged to prepare a series of articles which are kept typed in order to supply the requests that come, always asking for "reply by return mail."

The chairman has written about 4,000 letters, irrespective of the circular and form letters which have gone out from the department. Interest in the department seems to be just as keen as when it was a new idea just beginning to be talked about.

The great burden of the year has been the difficulty experienced in keeping in touch with the Centers. A circular addressed to Center Secretaries never receives a reply from all. Will you not beg your local community to have your secretaries keep in closer touch with the national? Of course there are many exceptions to this; there are many Centers where the secretaries are alert and faithful and have been heard from frequently. Such Centers are a great joy to the Organization Department. We cannot serve you efficiently unless we know intimately your needs and conditions, and we must be advised of your activities. The first essential for this department in order that it may be effective, is constant and intimate contact with your officers.

The scrap books prepared for last year's Convention have been added to through the year, and made as complete as the records sent us by the Centers will permit. They are on exhibition at the rear of the room, and you will find an examination of them valuable. Of special interest and quite amusing is the book devoted to the clippings in regard to the League; still another volume contains a complete collection of the pamphlets and circulars issued by the National this year; while the third is devoted to the announcements and programs of meetings issued by the Centers.

A careful study of the "spotted map" will show you that the Centers added this year have been specially valuable in lining up our connections geographically; so that now the red star indicating the duly organized center is fairly continuous from coast to coast, with fairly well regulated jumps.

In studying the field carefully the department feels that we have cause for rejoicing. There have been failures of course; there are Centers which, owing to local conditions or the unusual conditions this year have been able to do little, if anything; but every Center in the organization, except one, has carried on some form of work this year. In many cases it has been a hard struggle, and members have fallen away; but it has been a real triumph to have held any local interest anywhere this year. The amount of real, worthwhile work accomplished is surprising, and the Centers are all on a sounder basis, with a splendid outlook for another year. So much is this the case that three Centers that were languishing and discouraged have been entirely reorganized, and are starting out on a most promising year.

Among the many lessons learned by the department in the year's work is an even keener realization of the fact that League work, more than any other, depends utterly upon the leaders back of it in a community. No matter how strong an organization you perfect one year, if the leaders are lost the work must be done all over again. No matter how weak the organization is, if the right leaders are found the work will prosper.

NEED OF A PAID ORGANIZER

But inspiring as the outlook is, unless the department can be put on a business basis, with funds for an organizer and traveling expenses—which it has never had—we cannot take advantage of our opportunities.

At this moment there are at least ten cities in each of which I know a strong, active Center could be formed if I could go to them and work with them. Each Center should be visited at least once a year by the National organizer, and its problems thoroughly discussed. In the present state of League finances this is impossible.

The possibilities for usefulness and desirable activity are endless. Dozens of chains of small towns clustered around a big city are eager for organizations in order that we might establish minor circuits; but here again the difficulties are great, as these cases exact even more help and attention than do the larger

cities. The large Centers can be of great assistance to the department by cooperating in this extension work.

Once more I beg you to make it possible for us to do this big work as it ought to be done; once more I ask for a salaried organizer; once more I insist that there is still a very large demand for us and infinite possibilities. Eighteen new Centers all doing active, eager, earnest work; increased activity on the part of the majority of the older centers; ten new cities with campaigns under way, and numberless calls from many others, all that means a busy year for the department, and great advancement for the organization. That this should have been accomplished without funds and during such an unusually hard year, is a testimony to the vitality and power of the cause, and the appeal it makes to the community. This is your work. These Centers established—this new territory opened up—this spread of interest over the country, could not have been accomplished but for your support of the National. We are proud to be able to show you what your loyalty has accomplished—what your cooperation with the National has made possible. Without this concerted action of the Centers there would be no League movement, no spread of the idea, no concerted action. Through you and by you, we have been able to push our influence west to Colorado, south to Birmingham and Little Rock, north to Toronto, and to strengthen and reinforce the Middle West. But there is much territory yet to cover, and there are hundreds who would be interested if they knew the work. The miracle is that with our limited capacity for work we should have been able to reach so far. With gratification in the past, hope for the future, and a plea for closer coordination, I turn over to you, *your* work of the year.

II. DISCUSSION OF CENTER PROBLEMS

Mrs. Best opened the conference of Centers by stating that the department had purposely planned that it should be entirely informal as last year it had been less eventful because the reading of set papers had been overdone. Consequently she called for general discussion on any problem confronting the centers in the province of organization, stating that the purpose of the conference was to view these problems from various angles and hear different solutions of them. The main difficulty seemed to be the delay on both sides in getting information between the National and Centers. The necessity for more competent executive assistance in the national office was emphasized. The chairman explained that this would be of no avail, however, unless the center officers were more careful to respond to national communications. The greatest difficulty in the department is the fact that so few centers send in their monthly report or even notify the national of change in officers. A few centers, notably Urbana and Cleveland, are a joy to deal with, but in many cases two and three letters bring no response. The centers testified on their side that repeatedly letters to the National office had remained unanswered and that it was only on writing the chairman direct that they received attention.

Mr. Davis of Boston suggested that other centers adopt the plan carried out in Indianapolis of running a League news column to which the national chairman should send news as often as possible.

The chairman especially begged the secretaries to send in monthly reports even if nothing has been done, as it is just as important to know this as to know what is accomplished, in order to find a remedy for such a state of affairs.

WAYS AND MEANS

The question of raising or lowering dues in the centers pressed as usual for discussion. After statements of cost of postage, printing, and overhead expenses, varying according to local conditions, it soon became evident why the larger centers were finding it necessary to raise the dues from \$1 to \$2 and in some instances even contemplating further increase; the smaller centers, on the contrary, found it inadvisable and even impossible to make an increase and faced the possibility of making a reduction.

The Budget: Boston reported that it had ended its first year under the budget system and had money in the treasury. Some departments had exceeded their estimates, but the budget had worked well. New York always has a definite budget and considers it necessary. Playgoing expenses have been tremendous there. The dues are \$1, but there are two other classes of members, those paying \$5 and \$25. Each member costs the League \$1.25, which is partly covered by the two latter classes of memberships. The finance committee makes a special effort to secure more \$25 memberships.

Mr. Jenkins reported for Indianapolis that there were 86 supporting members to 500 paying \$1.

Mrs. Strickland Clark stated that Detroit had found that the general \$1 fee will not pay for work costing \$1.50, so the dues have been raised to \$2. They had done nothing to raise money, but intend making a careful estimate for next year and calculate on a \$2 basis. The monthly membership is kept by the card index system. The treasurer each month picks out expiring memberships, keeps them in a separate space, and sends out a printed slip thirty days in advance for renewal. The \$2 is not considered enough without a very large supporting membership. It is a question whether it is better to have fewer members and perfect service, or more members and less attention. Detroit stands for higher dues.

Mrs. Crandall for Chicago gave \$1.60 as their expense per member, which includes the 25 cents per capita fee for the National League. A deficit last year was met by private subscription, but it was not considered a dignified method, and therefore a return post-card was sent out and a straw ballot was taken, followed by a special meeting to vote upon the question of raising the dues to \$2. The vote was practically unanimous in favor of the higher dues. No other organization sends out so much literature for so little, and the \$1 tax is entirely inadequate. The \$2 dues will hardly cover expenses comfortably.

Grand Rapids reported that it had kept up the \$1 dues; but it had been very hard work, and would have been impossible but for the fact that so much had been done for the center free of charge—the theater is opened to them, university men have given lectures, and they have the support of the newspapers. Public men have become interested, and the League has succeeded by co-operation from all concerned. As its members nearly all belong to other clubs, it must, if possible, be supported by its present \$1 dues.

Mrs. Burnett, from Louisville, also reported free use of meeting places. They have sixteen affiliated clubs, and have different kinds of meetings relative to different subjects. They favor the \$1 dues.

Miss Houston, of Evanston, spoke briefly on the danger of raising dues without careful consideration, as the strength and influence of the Drama League depends upon numbers—individual memberships, centers and affiliations. Mrs. Robinson, of New York, corroborated Miss Houston's view, and stated that if New York's membership reaches 3,000, it will be self-supporting.

Mrs. Campbell, of Denver, brought up the subject of affiliated clubs, libraries and colleges who wish to be considered individual members, and not clubs. They ask why they should not do this. It was pointed out in reply that they assist by sheer weight of numbers in supporting good plays. It was also asked, why should clubs send \$2 when so many of their members are individual members of the National Drama League? The answer was, that they may be quoted as being affiliated bodies, and so are given moral support and added publicity. Mrs. Crandall reported that the Chicago center has 67 affiliated clubs, which means contact with many people who stand ready to render moral and material support.

Mrs. Clark stated that the increase of dues in Detroit had not affected the membership.

Miss Langley, however, for Superior, Ann Arbor, and similar small centers made the statement that the raising of the dues would end their existence. Even \$1 has been considered too high, and requests have been made for a 50-cent membership. No extra money has been raised, and at present Ann Arbor is solvent. They prefer being hampered in some of the work to seeming undemocratic by fees which in many cases would be prohibitive. Their affiliated club membership numbers 3,500, and these clubs renew more promptly than individual members. Their interest is kept up by sending every bulletin and piece of literature from the producing center and having it posted. Open meetings are held two or three times a year. Three plays were given free of charge last year to packed houses. A Drama League chairman is appointed in each club, who is responsible for literature and keeps the club informed on all events.

The general sense of the conference was that each center would have to fix its own dues in accordance with local conditions. It was felt in several cases that the 25-cent per capita tax from centers to the National League was unduly burdensome, but further discussion and subsequent action during the convention made it the unanimous opinion that the centers should give even greater assistance if necessary to secure adequate co-operation. The national organization must be strengthened and its various departments enlarged and equipped in order to bring about a steady national development in the theater and in dramatic education in general. Only by concerted and organized effort can the Drama League hope to put its stamp upon the drama and the audiences of the future.

Reports From Centers

PRODUCING CENTERS

The delegates showed by their enthusiastic and glowing reports that the work for the most part had been full of interest and successful. The main point stressed by the chairman was the absolute necessity of developing the educational work and not depending too much upon the circuit plans, so that disappointment and the failure to secure plays need not lead to dissolution of the center, as had been the case with Green Bay, Columbus and Fort Wayne.

BOSTON.

Organized March 31, 1911.

Individual	1,625
Supporting	63
Clubs	1
Libraries	6
Colleges .....	....

Total membership of center..... 1,695

Number of plays visited.....	38
Number of these plays which were bulletined.....	19
Number of study courses—Contemporary American drama.....	1
Number of general meetings held (to April 30, 1915).....	12

Meetings Held During Season of 1914-15.

1. Reception-conference, Boston Public Library, Tuesday, December 8, 1914, 3:30 to 5 p. m. Speakers: Prof. E. Charlton Black and Mrs. Lionel Marks.
2. Boston Opera House, Thursday, February 11, 1915, 8 p. m. Speakers: Percival Chubb, Henry Jewett and Max Montesole. Subject: "Shakespearean Festivals and Repertory Companies in England and America."
3. Huntington Hall, Tuesday, February 16, 1915, 3:30 p. m. Speaker: Prof. Richard Burton. Subject: "Intelligent Playgoing."
4. Padraic Colum, Friday, February 26, 1915, 3:30 p. m., Huntington Hall. Subject: "The Theater as a Center of National Culture."
5. Toy Theater, Tuesday, March 2, 1915, 3:30 p. m. Speaker: Miss Gertrude Kingston. Subject: "The Little Theater Movement."
6. Huntington Hall, Friday, March 5, 1915, 3:30 p. m. Speaker: Miss Hedwig Reicher. Subject: Hauptmann's "Elga" and "Continental Drama for the Modern Stage."
7. Huntington Hall, Tuesday, March 23, 3:30 p. m. Speaker: Seumas O'Brien will read "Jurisprudencee."
8. Huntington Hall, Tuesday, April 6, 1915, 3:30 p. m. Speakers: Prof. Wiener on "The Russian Drama and Tchekoff," and Prof. Ordynski on "The Artistic Theater."
9. Boston Public Library, Friday, April 9, 1915, 4:30 p. m. Speaker: Mr. Sam Hume on "Stage Decoration in America."
10. Boston Public Library, Friday, April 6, 1915, 8 p. m. Speaker: Mr. F. W. C. Hersey on "Aspects of American Drama."
11. Boston Public Library, Friday, April 23, 4:30 p. m. Speakers: Miss Bertha E. Mahoney on "The Work of the Children's Players"; Miss Esther W. Bates on "How Pageants Are Made," and Miss Alice Howard Spaulding on "The Forty-seven Workshop and the Craig Prize Plays."
12. Boston Public Library, Friday, April 30, 4:30 p. m. Speaker: Joseph Lindon Smith on "The Masque of St. Louis."

CHICAGO.

Organized March 23, 1913.

Individual	1,288
Supporting	192
Clubs	57
Associate .....	....
Collegiate	6
Libraries	1

Total membership..... 1,537

Number of plays bulletined by Playgoing Committee:

- a. Under Cover.
- b. Repertoire of Forbes-Robertson.
- c. Lady Windermere's Fan—Margaret Anglin.
- d. The Truth—Grace George.
- e. Legend of Leonora and Ladies' Shakespeare—Maud Adams.
- f. The Beautiful Adventure.
- h. My Lady's Dress.
- i. Our Children—Kolker.
- j. The New Henrietta—five stars.
- k. Pygmalion—Campbell.
- l. Diplomacy—Gillette (triple stars).
- m. Advance notice of "Grumpy," with notice of "Rosemary."
- n. Postcard of The Philanderer.
- o. Postcard of Alice in Wonderland.

Number of plays visited: Thirty-eight in twenty-eight weeks.

Number junior circles, —.

Number of junior plays given, two (the prize plays).

Study classes and subjects.

Number of general meetings, subjects and speakers at the meeting, fourteen meetings,

as follows:

1. Four lectures on "Intelligent Playgoing," by Richard Burton.
2. Two theater meetings.
3. One tea and exhibit of stagecraft.
4. One luncheon.
5. Fullerton Hall meetings:
 - a. "The Functions of the Moving Picture Show," by Mr. Nicholas Vachel Lindsay.
 - b. "Is the Present Censorship of Moving Picture Films Justifiable?" by Major Funkhauser.
 - c. "The Playwright of the Moving Picture Show," by a well-known writer of scenarios.
 - d. "One-Act Plays," by George Middleton.
 - e. Mr. Tyrone Power on "Acting for the Movies vs. on the Legitimate Stage."
 - f. "The Production of the Moving Picture Show."
6. Annual meeting, March 20, 1915.

LOS ANGELES.

Organized September 27, 1912.

Individual	328
Supporting	7
Clubs	12
Libraries	3

Total membership of center..... 350

Number of these plays which were bulletined (list below)..... 13

Positive.

"His Son."
 "Too Many Cooks."
 "Disraeli."
 Forbes-Robertson in repertoire.
 "Poor Little Rich Girl."
 "Under Cover."

Negative.

"Omar, the Tentmaker."
 "Lady Eileen."
 "Kitty Mackay."
 "The Right of the Seigneur."
 "The Songbird."
 "The Wild Olive."

Number of Junior Circles..... 1

Hans Andersen Festival held in Elysian Park, April 10, 1915.

Prize of production for best three-act and one-act plays. Contest closed June 15, 1915.

Four general meetings held during the year.

NEW YORK.

Organized April 4, 1913.

Population of city.....	5,625,000
Individual	1,467
Supporting	197
Clubs	45
Associate	12
Colleges .....	.....

Total membership of center..... 1,721

Number of plays visited..... 66

Number of these plays which were bulletined..... 13

The Elder Son.
 The Hawk.
 The Phantom Rival.
 My Lady's Dress.
 Children of Earth.
 Marie-Odile.
 The Man Who Married a Dumb Wife.

Pygmalion.
 The Battle Cry.
 Outcast.
 Mary Goes First.
 Androcles and the Lion.
 The Adventure of Lady Ursula.

Other work undertaken, such as prizes for plays and essays: Eight discussion centers started in libraries and list of plays prepared which the public library placed on its shelves. Meetings held once a month. A Bulletin play discussed. Have been very successful. Attendance from 25 to 100. Preparations for the Shakespeare celebration already well under way.

Number of general meetings held..... 5

Subjects and Speakers.

1. "Amateur Dramatics."

SPEAKERS.

Mr. H. White Callahan.
 Miss Alice Lewisohn.
 Rev. H. Adye Prichard.
 Mr. Franklin H. Sargent.

Miss Katherine Emmet.
 Mr. Adolph Klauber.
 Mr. Willard Mack.
 Mr. Channing Pollock.
 Mr. Douglas Wood.

2. "The Drama in Schools and Libraries."

SPEAKERS.

Prof. Samuel M. Tucker.
 Miss Kate Oglebay.
 Dr. William E. Bohn.
 Dr. George J. Smith.
 Mr. Algernon Tassin.

4. "The Theater."

SPEAKERS.

Mr. Otto H. Kahn.
 Mr. Granville Barker.
 Mr. Walter Prichard Eaton.
 Mr. Rupert Hughes.

3. "The Punch-Play Versus the Charm Play."

SPEAKERS.

Mr. Allen McCurdy.

5. Annual meeting:

SPEAKERS

Prof. Richard Burton.
 Prof. Richard Ordynski.
 Mr. Bertram Harrison.

PHILADELPHIA.

Organized December 12, 1911.

Individual	1,129
Supporting	82

Total membership of center..... 1,216

Clubs, libraries and colleges interested in so far as posting notices, but not enrolled as institutions.

Number of plays visited.....	38
Number of above which were bulletined.....	22
Number of study classes.....	1

Subjects: Five talks in "The Drama," by Prof. T. D. O'Bolger of the University of Pennsylvania.

Enrollment: 220.

Other work undertaken: Twenty-five dollars (Jayne prize) for best Philadelphia children's play, in addition to the prize offered by National Junior Committee.

Subjects and Speakers at General Meetings.

"The Little Theater," Mr. B. Iden Payne.

"The Classic Dance of Japan," Mrs. Elsie J. Blattner.

Play (Early French Farce), Patelin, "Plays and Players."

Play, "Doctor's Dilemma."

WASHINGTON.

Individual	348
Supporting	2

Total membership of center..... 350

Number of all plays at local theatre, April, 1914, to April, 1915..... 34

Number of plays visited..... 30

Number of plays bulletined..... 11

"Tante."

"Birds of Prey."

"So Much for So Much."

"King John" (Mantell).

"My Lady's Dress."

"Lady Windermere's Fan."

"Too Many Cooks."

"Legend of Leonore."

"Ladies' Shakespeare."

"Grumpy"

"Pygmalion."

"Cutcast."

In addition to these bulletined notices were issued, calling attention to return engagements of "Milestones," "The Strange Woman," "The Poor Little Rich Girl" and "Disraeli."

Number of study classes..... 6

Their Subjects.

The Study Club has held six regular meetings on the second and fourth Thursday evenings of January, February and March. The general plan for study was the technique of the drama, subdivided under the following heads:

1. "Stage Conventions and Their Value."
2. "The Law of the Drama—Conflict."
3. "The Rise and Fall of the Action."
4. "The Mechanical Division of the Drama."
5. "The Obligatory Scenes."
6. "Character Treatment."
7. "Realism and Romanticism."
8. "The Types of Modern Plays."
9. "Ibsen and His School."
10. "The One-Act Play."
11. "Modern Tendencies in Technique."

These purely technical topics were abundantly illustrated by their occurrence in typical plays, and were also carried forward in general discussion after the papers had been presented by different members of the Study Club.

Number of general meetings held, April, 1914, to April, 1915..... 2

Conducted by Clayton Hamilton and Walter Pritchard Eaton.

SAN FRANCISCO.

Organized December 13, 1912.

Clubs	2
Individual	296
Supporting	4

Total membership..... 300

Number of study classes..... 2

Their Subjects.

"Course in the Principles of Play Construction," by John D. Barry.

Six lectures on "The Ancient Classical Drama," by William Dallam Armes.

High schools of San Francisco competed for a prize, a picture of Shakespeare, by essays. Prize awarded to Girls' High School, April 23, 1914.

Number of plays bulletined (list below)..... 14

"Within the Law."

"Kismet."

E. H. Sothern.

"Milestones."

"Kindling."

"Years of Discretion."

Stratford-upon-Avon Players.

First seven from January 8, 1914, to March 23, 1914.

Second seven from October 15, 1914, to February 26, 1915.

Children's theatre plays.

Number of general meetings held..... 1

Subject and Speaker.

"Why Study the Contemporaneous Drama?" by Alfred H. Brown.

The Shakespeare Tercentennial will be celebrated on a very large scale and will be made a notable civic educational and, above all, artistic effort. The erection of a statue of Shakespeare is practically assured as the result of the hearty co-operation of all concerned.

Non-Producing Centers

ANN ARBOR.

Organized December, 1911.

Individual	133
Supporting	5
Clubs	11
Libraries	1
Colleges .....	...

Total membership of center..... 150

Number of bulletined plays:

Norman Hackett, in "Typhoon" (local).	"Diplomacy"
Maude Adams, in "Legend of Leonora."	"Trojan Women."
John Drew, in "Rosemary."	"Bluebird."
Guy Bates Post, in "Omar the Tentmaker."	

Lecture Series.

Their subjects: "French Theater Before the Revolution," "Costumes, Scenery," "Tchekoff and Modern Russian Drama," "Hindu Drama With Special Reference to Tagore."

Number of junior circles..... 2
Number of junior plays given and names..... 2

Raised guaranteed for three plays, but plays did not come.

Number of general meetings held, April, 1914, to April, 1915..... 3

Miss Langley: There is little to report and with the exception of the lecture at the end of the year we have not done all that we hoped. We have read three plays, "The Awakening of Galatea," a Russian drama, and a French drama, and have had a lecture by a Hindu. Have increased the club membership and have endeavored to bring members into closer contact. It has been difficult to bring the better class of plays to Ann Arbor, because it has been hard to convince the manager of the local theater that we would deliver the audience.

ATHENS, GEORGIA.

Organized 1912.

Total membership of center..... 103

The few performances at our local theater, possibly a half dozen in number, were mostly good plays, but done by very inferior companies and therefore not worthy of notice.

Number of study classes..... 1

Their subjects: Ibsen, and later Shaw.

ATLANTA.

Organized April 7, 1913.

Total membership of center..... 442

Number of all plays at local theater, April, 1914, to April, 1915..... 40 to 50

Number performances..... 122

Musical comedies..... 7 to 8

Number of these plays which were bulletined (list below)..... 4

"Peg o' My Heart."

"The Legend of Leonora," Maude Adams.

"Lady Windermere's Fan," Margaret Anglin.

"Disraeli," George Arliss.

Number of study classes (regular)..... 1

Their subjects (regular): French and Italian drama (modern).

Number of general meetings held, October, 1914, to April, 1915..... 21

Also five special lectures and eight free lectures. All twenty-one meetings, including lectures, free to all members.

1. Sones' "Dolly Reforming Herself," read by Mrs. W. C. Spiker.

2. Galsworthy's "Mob," read by Mr. Memminger.

3. Bernard Shaw's "Fanny's First Play," read by Mrs. Linton Hopkins.

4. Zangwill's "War God," read by Miss Carolyn Cobb.

5. Southern Afternoon: "The Twilight Saint," by Starke Young, read by Mrs. Merrill Hutcheson. Uncle Remus stories told by Miss Wimberly.

Original plantation poems recited by Mrs. Robert Blackburn.

6. Part reading of Gilbert's "Engaged," by members of the Executive Committee.

7. Kipling's "Story of the Gadsbys," read by Mr. Memminger.

8. Reading-rehearsal of Shaw's "Press Cuttings" and Stanley Houghton's "Phipps," by members of the center. Robert Loveman, Georgia poet, guest.

9, 10 and 11. Three lectures by William Norman Guthrie of New York.

12. Brieux's "Three Daughters of Monsieur Dupont," read by Mrs. Emmet Lunceford.

13. Robert Browning's "In a Balcony," read by Mrs. Merrill Hutcheson and Miss Cobb and Mr. Memminger.

14. Echegaray's "Great Galeotto," read by Mrs. Spiker.

15. Ibsen's "Peer Gynt," read (with Strauss music) by Mr. Memminger.

16. Strindberg's "Easter," read by Mrs. W. C. Jarnagin.

Strindberg's "The Stronger," read by Mrs. Spiker.

17. Josephine Peabody Marks' "Marlowe," read by Miss Mary Brannan.

18. Sutro's "Man in the Stalls," read by Mrs. W. C. Jarnagin.

"The Open Door," read by Mrs. Emma Garrett Boyd.

19. Tagore's "King of the Dark Chamber," read by Mrs. Merrill Hutcheson.

20. Lecture on George Bernard Shaw by President Burton of the National League.

21. Annual meeting. Performance of Barrie's "Rosalind."

Special meetings and their subjects (all free):

Set of five lectures by Mrs. Spiker on "The Technique of Acting."

Reception to Eugene Brieux with French Alliance.

Set of eight free dramatic readings to working young people of Atlanta at Carnegie

Library.

BRIDGEPORT.

Organized March 18, 1913.

Individual	48
Clubs	3
Libraries	1

Total membership..... 52

Plays bulletined.....	9
"Damaged Goods,"	
"Quality Street,"	
"The Secret,"	
"The Truth,"	
"Too Many Cooks,"	
"Under Cover,"	
"The Whip,"	
"Peg o' My Heart,"	
"Within the Law."	

Study classes: Columbia Extension Course.

Subject: "Contemporary Dramatic Literature."

Other work: Two prizes offered to eighth grade pupils for essay on Shakespeare.

Number of meetings held.....	3
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Subjects and Speakers.

"Junior Work," Miss Kate Oglebay.

"Irish Dramatists," Mr. P. Calhoun.

Addresses on work of the Drama League by three guests from the Hartford Center:

Mrs. Shipman, Mrs. Klenna and Mr. Brown.

BUFFALO.

Reorganized December 11, 1914.

Individual	250
Supporting	16
Clubs	8

Total membership of center..... 800

Highland Park Club, Unity, Clinic, A. C. A., Monday, Tuesday, Investigating Literary Club, Church of the Messiah.

No reprints or announcements.

Number of study classes, their subjects:

1. Mrs. Simpson's Drama Class: "Modern Plays."

2. Highland Park Literary Club: "Ancient and Medieval Drama."

Other work undertaken, such as prizes for plays and essays:

Five plays submitted for Miss Oglebay's prize.

Circuit Work.

Raised guaranteed of \$1.175 for the "Yellow Jacket."

Number of General Meetings Held.

1. "The Development of Drama Through Æschylus, Sophocles, Euripides," Mr. Philip Becker Goetz.
2. "The Foot of Princess Hermonthes," a play written by Mrs. Herbert M. Dawley and presented by members of Unity Club.
3. Mr. S. H. Clark of Chicago speaks to members.
4. Lecture on Shaw to A. C. A. and Drama League, Mr. Richard Burton.
5. Lecture to members on "Ibsen" (reception following), Prof. Nathaniel Schmidt.
6. Lecture to Drama League at Twentieth Century Club on "The New Art of Making Plays" (reception following), Mr. Clayton Hamilton.

Local booksellers carry on their shelves Drama League literature at the discount prices. The center has had to encounter the bitter opposition of an able professional critic, but through cooperation with one of the oldest literary clubs the Drama League has taken its rightful place and has been reorganized.

CHAMPAIGN-URBANA.

Organized February, 1914.

Individual	155
Supporting	1
Clubs	1
Libraries and colleges.....	1

Total membership of center..... 158

Number of all plays at local theater, April, 1914, to April, 1915.....	27
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Musical comedies.....	6
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Number of these plays which were bulletined plays (list below).....	5
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Mrs. Fiske, in "Mrs. Bumpstead-Leigh."

"The Blue Bird."

"Under Cover."

"Peg o' My Heart."

John Drew, in "Rosemary."

Circuit Work.

Guarantee raised, although unnecessary, as Mrs. Fiske and John Drew each sold over \$1,000.

Guarantee raised for two plays—one last May and one in March.

Three informal readings given—subjects and speakers as follows:

January 26, 1915—Annual meeting. Reading by C. E. Woolbert of Urbana: Aldrich's "The Set of Turquoise."

February 9, 1915—Reading by S. P. Sherman of Urbana: Cannan's "Mary's Wedding" and Lady Gregory's "Coats."

March 16, 1915—Reading by (Miss) Angie Bailey of Champaign: Moody's "The Great Divide" (cutting), and Baring's "King Henry VIII and Catharine Parr."

CINCINNATI.

Organized October 28, 1913.

Total membership of center.....	478
Clubs	6
Libraries	2
Colleges	3

Number of all plays at two local theaters, April, 1914, to April, 1915.....	42
Musical comedies	20
How many of these plays were bulletined plays?.....	24
Number of reprints or announcements issued.....	31
Number of study classes: Drama Circle, Woman's Club.	
Their subjects: "Fireside Circle."	
Other work: "Pan and the Star" (given by the MacDowell Society).	
Number of general meetings held.....	7

SPEAKERS.

Cyril Scott.	Wm. H. Crane.
Lady Gregory.	Stuart Walker.
Mrs. Otis Skinner.	Walter Pritchard Eaton.
	Henry Kolker.

CLEVELAND.

Organized April 20, 1914.

Individual	428
Supporting	21
Clubs	8
Libraries	1
Number of these plays which were bulletined.....	8
Number of reprints or announcements issued.....	11
No study classes.	
No Junior circles.	
No Junior plays given.	
No other work undertaken.	

Circuit Work.

Two guarantees of \$500 each, but both companies failed to come: "Yellow Jacket" and "Modern Drama Players."

Number of general meetings held..... 4

Subjects and Speakers.

1. April, 1914—Organization meeting. Speaker, Mrs. Best.
2. November 6, 1914—Luncheon in honor of Prof. Clark. Address.
3. February 3, 1915—Luncheon in honor of Dr. Burton. Address.
4. February 23, 1915—Short address by Mr. Barrett Clark and an illustrated lecture on "The Modern Mechanical Stage and Its New Art Settings," by Mr. Raymond O'Neil and Mr. Henry Keller.

DECATUR.

Organized March, 1914.

Total membership of center.....	130
Clubs: Many of various kinds—three known drama clubs.	
Libraries	1
Colleges	1

Theater burned April 7, 1914.

No musical comedies, study classes or Junior circles.

Other work undertaken, such as prizes for plays and essays: Movement toward censoring moving pictures.

No circuit report.

Number of General Meetings Held—Subjects and Speakers.

Began in January, 1915, to hold monthly meetings.

January—Fine program of center work and fancy dancing.

February—Reading: "Unseen Empire," Miss Mary Finn.

March—Reading: "The War God," E. B. Hitchcock.

April—Reading: "Children of Earth," Mrs. Charleto Mattes.

"Prunella," given by the high school, and the Drama League attended as a body. Mrs. C. A. Gille not only stages amateur theatricals, but goes to New York yearly, and through her favorable acquaintance with managers, secures manuscripts and permission to read or put on plays not always seen in the west. The burned theater has not yet been replaced, but a new one is promised, the owner being one of our members. Among the worthy entertainment enterprises endorsed were the Coburn Players.

Next year's monthly meetings already outlined and members keenly interested. The center is admitted to be an influential organization and our endorsement is asked for every worthy drama that comes to the city.

DENVER.

Organized January, 1912.

Individual	417
Supporting	33

Total membership of center..... 450

Number of plays which were bulletined (list below)..... 6

- Damaged Goods (Richard Bennett). Disraeli (George Arliss).
A Poor Little Rich Girl (First Company). Under Cover.
Hamlet.
Caesar and Cleopatra. } Forbes-Robertson. Milestones. (First Company.)
Light That Failed. }

All were reprinted in local newspapers, and a special post card notice of "Disraeli" was sent out.

Other work undertaken, such as prizes for plays and essays:

Prize play competition for one-act play; prize, \$50.

Prize play competition, three prizes, \$75, \$50, \$25.

Thirty plays showed technical knowledge and eight were really good. "God Forgot" was prize play.

General Meetings Held, Subjects and Speakers.

1. "Propaganda Play," Richard Bennett.
2. Reading of prize play, "When God Forgot," Dr. Granville Sturgis.
3. Reading: "Pelias and Melisande," Mrs. Bertha Kunz Baker.

4. Reception in honor of the company of "The Poor Little Rich Girl," at the home of Mrs. Guilford Wood. Readings at the Public Library.
5. "Justice" (Galsworthy), Mrs. L. H. Pettit.
6. "Change" (Francis), Miss Newton.
7. "Getting Married" (Shaw), Miss Kennan.
8. "Hindle Wakes" (Houghton), Miss Nafe.
9. "Master Flachman" (Ernst), Miss Lacy.
10. "The Idol Breaker" (Kennedy), Miss Carson.
Presented.
11. "Tradition" (Middleton).
12. "How She Lied to Her Husband" (Shaw).
12. Luncheon in honor of Dr. Richard Burton.

SPEAKERS,

- Dr. W. S. Friedman.
Mr. Carl Antony.
- Mr. T. B. Stearns.
Father O'Dwyer.
13. Annual meeting:
Reports.
Address by president, Mrs. R. C. Campbell.
Presented "The Dear Departed" (Houghton).

DETROIT.

Mrs. Clark: I can only say for our center that we have done what we could. We started in with a very large membership the first year—everybody willing to pay and see what we were. At the end of the year we found that we had more members than we had dollars, because we had to send out a great deal of literature. We were using the dollars almost as fast as they came in, and we had a great many meetings—that meant expense. The first thing we knew the members were in the expired box. Over and over again we sent notices of our meetings, meetings that did not cost very much otherwise; but that expense came from the new members who were putting in the new dollars. We had between six and seven hundred on our list, but only twenty or thirty who were really members. Now, every month we send a notice in advance to all whose membership will expire a month later; and if they have not remitted when the month is up we put them into the expired box. The result is that now we have a working paid-up membership of something over 300. There are fifty-eight federated women's clubs in the city, and the Drama League will probably enroll a large portion of these during the coming few months. In alternate months the affiliated members are invited to the meetings. At one of our meetings we had a representative from the city, who discussed the city theater; and that meeting met with great favor, showing the municipal interests were in sympathy with the Drama League. We have had the cooperation of the city librarian; he has given us one corner for the Drama League, where our literature is put.

DULUTH.

Organized February, 1912.

Individual	293
Supporting	5
Clubs	1
Libraries	1

Total membership of center..... 300

Number of All Plays at Local Theater, April, 1914, to April, 1915.

Road attractions	15
Months of stock.....	10
Musical comedies.....	3
Number of these plays which were bulletined plays (list below).....	8
Seven Keys to Baldpate.	Little Women.
Joseph and His Brethren.	Peg o' My Heart.
Bird of Paradise.	Blue Bird.
*Pair of Sixes.	*Damaged Goods.

*Assisted by local center.

Other work undertaken, such as prizes for plays and essays: Purchased building; established Little Theater; presented "The Dark Lady of the Sonnets" (G. B. Shaw), "The Twelve-Pound Look (J. M. Barrie), "Op-o'-Me-Thumb (Winn and Pryce), "The Dear Departed" (Stanley Houghton), "How He Lied to Her Husband" (G. B. Shaw); presented Lady Gregory in her lecture, "World's Unseen," followed by "The Workhouse Ward," and Prof. T. A. Dickinson in three lectures on the drama.

Number of general meetings held.....10

Subjects and Speakers.

Three general business meetings. Seven meetings as outlined above in plays presented.

GRAND RAPIDS.

Organized May, 1911.

Individual	600
Club	2

Total membership..... 602

Number of plays, 1914 to 1915 (April to next April).....	35
Musical comedies	11
Number of plays bulletined.....	15
Blue Bird.	The Bird of Paradise.
Martha-by-the-Day.	The Legend of Leonora.
The Ladies' Shakespeare.	The Seven Keys to Baldpate.
The Yellow Ticket.	Under Cover.
Peg o' My Heart.	Rosemary.
The Auctioneer.	The New Henrietta.
Diplomacy.	The Beautiful Adventure.
The Hawk.	
Number of reprints	15
Number of study classes	4

The Beautiful Adventure.
 The Hawk.
 The Countess Mizzi.
 The Awakening of Spring.
 Other work undertaken:

New English Dramatists.
 The Bow of Odysseus.
 The Master of Palmyra.
 Pygmalion.

Prize offered to the pupils of the city high schools for the best pageant play written.
 A Moving Picture Committee to investigate all films and moving picture houses in the city, and to make arrangements for moving pictures for children on Saturday mornings.

General meetings 13
 Dr. Richard Burton: "The Drama and Civic Life," at the Association of Commerce.
 Dr. Richard Burton: "How to See a Play."
 Miss May Robson: Informal talk.
 Mr. Warner Oland: "Experience in Producing Great Modern Drama."
 Prof. Max Winkler: "The German Drama of Today."
 Reception for Miss O'Neil and her company, with informal talks by them.
 Prof. Moritz Levi: "The Tendencies of Modern French Drama."
 Luncheon for Mr. John Drew and his company.
 Talks by Mr. Drew and Mrs. Whiffen.
 Prof. Leonard C. Van Noppen: "Vondel the Dutch Shakespeare."
 Reception and talks by Mr. William H. Crane, Miss Bingham, Miss Taliaferro, Mr. Thomas W. Ross, Mr. Arbuckle.
 Governor Woodbridge N. Ferris: "The Educational Value of the Drama."
 Miss Henrietta Crossman: Reception and informal talk.
 Mr. Samuel Hume: "Modern Stagecraft."
 The meetings of the Grand Rapids Drama League were held between October 1 and June 1. During that time we held 17 meetings. At the large meetings held in Powers Theater, there was an attendance of 1,000, which included students of the high school as guests of the league. At the smaller meetings and study classes held in private homes there was the attendance of between 175 and 200.

HARTFORD.

Organized May, 1912.

Membership 498, including several clubs.

All bulletined plays have been supported and manager admits help of center.

Several excellent meetings held and a serious drama study class.

Much assistance given amateur organizations.

Guarantee raised for two plays. Special interest here in circuit work.

INDIANAPOLIS.

Organized November 14, 1913.

Mrs. Woolen: We opened our center in November with a large and very successful representation at a talk on Shaw. Our activities have been in the reading circles, and we have had constant thanks from those who have attended. Have had several character readings, and one very efficient reader, and are going to give as a closing performance a reading from one of our local playwrights. We have a little money in the treasury and great enthusiasm; but our membership is smaller. I think I might say that the second year of the Indianapolis Center has had tremendous success.

Individual	464
Supporting	82
Clubs	1

Total membership of center 547

Number of all plays at local theaters, April, 1914, to April, 1915 (exclusive of musical comedies) 49
 Number of performances 281
 Musical comedies 21

Number of these plays which were bulletined (list below):

Forbes-Robertson in repertoire, week of November 2, 1914.

Maud Adams, in "The Legend of Leonora," November 13-14, 1914.

"Fanny's First Play," November 23, 1914.

Mrs. Patrick Campbell, in "Pygmalion," January 11-12, 1915.

John Drew, in "Rosemary," March 12-13, 1915.

William Gillette, in "Diplomacy," March 19-20, 1915.

The Irish Players, March 31, April 2, 1914.

Margaret Anglin, in "Lady Windermere's Fan," January 15-16, 1915.

Chicago Little Theater Company, in "Trojan Women," May 18, 1915.

Number of study classes 20
 Their subjects: The reading and discussion of a variety of plays.

Number of Junior Circles 4
 Number of Junior plays given and names..... 4

Snow White. The Birds' Christmas Carol.
 Goody Wit. Alice in Wonderland.

Number of general meetings held April, 1914, to April, 1915:

Annual meeting of the center, April 14, 1915.

The principal work of the center during the season was a highly successful lecture course, with the following program:

January 27—Lady Gregory, founder of the Irish National Theater, Dublin, "A Possible American Theater."

February 10—George Pierce Baker of Harvard University, illustrated lecture on "New Foreign Devices for Stage Setting and Lighting."

February 20—Percy MacKaye, America's leading dramatic poet, "The Civic Theater."

March 9—Dr. Richard Burton, president of the Drama League of America, "Play and Playgoer Today."

March 20—Walter Prichard Eaton, the distinguished dramatic critic, "The American Drama, an Infant Industry."

The Reading Circle of the center read these plays to large audiences:

"The Jail Gate" and "Spreading the News," by Lady Gregory, January 25, 1915.
 "Pygmalion," by Bernard Shaw, November 20, 1914, and April 20, 1915.
 "A Thousand Years Ago," by Percy MacKaye, February 18, 1915.
 "Jacob Leisler," by William O. Bates, May 1, 1915.

JACKSONVILLE.

Total membership of center	75
Number of plays at local theaters	10
Musical comedies	10
Plays bulletined	4

Reprints issued for: "Mrs. Bumpstead-Leigh," "Seven Keys to Baldpate" and "Under Cover."

Other work: Voted to start a Drama League collection in the Public Library and expect to appropriate money each year for that purpose.

Circuit.

Raised three guarantees (\$500 each) the first year. This year half of three guarantees (\$500 each), and are prepared to secure the remainder in advance of each play.

Number of General Meetings Held.

1. Annual meeting (January). Addressed by Mr. Martyn Johnson on "Present Tendencies."
2. Monthly meetings are now held, at the first of which "Kindling" was discussed; at the second, "The Sunken Bell."
3. Have organized reading circles for young people and especially those just returned from college.

KALAMAZOO.

Organized June, 1913.

Individual	66
Supporting	5
Clubs	15
*Libraries	1
Colleges	1

Total membership of center..... 72
 (One associate, one city, one college, one normal, one normal school, one institute, Catholic.)

*City Library has Drama League corner and books.

Number of study classes..... 3

Their subject: "Drama."

Other work undertaken: Two prizes are offered for Junior play, \$75 and \$50.

No circuit work.

Number of general meetings held

Subjects and Speakers.

1. "How Can We, as a League, Promote the Best Interests of the Drama in Kalamazoo?"
2. "Some Recent French Plays: A Visit to the Home of Edmund Rostand, at Cambré."
3. "Dramatic Literature in Public Schools: The Child and the Drama."
4. "Modern German Drama."
5. "The Municipal Theater."
6. "Drama and Its Ethical Message: Should Ethics Ever Be Allowed to Take Precedence Over Art in Drama?"

"Psychology of the Drama."

The Junior League has given two programs this year, one at the Majestic Theater at Christmas time, "The Magic Trunk." Packed house. One at the Normal School, "The Smuggleman."

Play Reading Committee is reading plays and keeping records for reference later, as to their uses for different school grades. The card records are to be put in Public Library.

The league had printed questions issued to "find what per cent of children attend the 'movies,'" and have a good record of every school in the city. Sixty per cent go once a week, many three or four times. Has produced "Little Lord Fauntleroy" and "Jack and the Beanstalk."

Also issued letters to parents, asking for cooperation, and received many replies.

Soon to put on another program at the local theater for the children. Have already had several fairy plays.

KANSAS CITY.

Organized November, 1912.

Clubs	1
(Amateur Dramatic Club of 400 members.)	
Libraries	3
Total membership of center	200

Number of plays which were bulletined..... 12

Number of reprints or announcements issued

Other work undertaken, such as prizes for plays and essays: A prize play for pupils of various high schools. Subject original and production by pupils promised.

No circuit work.

Number of general meetings held

1. "The Substance of the Play," George Henry Trader.
2. "The Drama League of America," Prof. S. H. Clark.

Have a stock company, which is putting on good plays, and expect to support local organization in this way. Also have readings and discussions of plays.

LANSING.

Organized December, 1914.

Individual	83
Supporting	1
Clubs	1

Total membership of center

Number of all plays at local theater, April, 1914, to April, 1915..... 45

Musical comedies	9
Number of these plays bulletined	4
Legend of Leonora.	Disraeli.
Diplomacy.	Rosemary.
Number of general meetings held	3
<i>Subject and Speaker.</i>	
"The Work of the Drama League," Miss Annie Langley.	
Study and reading to be emphasized this year.	

LOUISVILLE.

Organized November, 1911.

Individual	122
Clubs	15
Libraries	1
Colleges	1
Number of all plays at local theater, April, 1914, to April, 1915.....	23
Musical comedies	6
Number of these plays which were bulletined plays (list below).....	10
The Misleading Lady.	Trail of the Lonesome Pine.
The Yellow Ticket.	Under Cover.
Fanny's First Play.	Peg o' My Heart.
Legend of Leonora.	Rosemary.
Pygmalion.	Diplomacy.
Number of study classes and their subjects:	Reading Circle of Louisville Drama
League, formed to select plays for amateur acting.	
Number of Junior plays given and names: The Drama Club of Girls' High School, the	
Kentucky Home School, the University Players of University of Louisville (all	
members of the center) are to give plays this month.	
No circuit work.	
Number of general meetings held, subjects and speakers: Series of three dramatic	
readings at Free Public Library building by Mrs. Madison Camein, Mrs. P. B. Sem-	
ple and Mrs. Herbert Bronner.	
Three well-attended public meetings and cooperation with the Public Library and schools.	

MEDFORD.

Organized February, 1914.

Membership, 150.
 No report has been received.
 Interesting meetings were held throughout the year and a very successful study class as well as several reading circles. Much work has been done by the Educational Committee in keeping drama books on display in the library and on a handy shelf; also in conducting library conferences. All bulletined plays have been supported at the theatre.

MILWAUKEE.

Organized 1909.

Total membership of center (paid members)	168
Number of plays which were bulletined plays.....	1
Number of reprints or announcements issued	2
Number of study classes (meet twice a month)	12
<i>Their Subjects</i> —Shakespeare's "Hamlet," analytically studied.	

Circuit Work.

Raised guarantee in 1913 for Irish Players for \$500. Willing to assist circuit plan.	
Number of general meetings held	8

Subject and Speakers.

"Cultivation of Dramatic Instinct," Prof. Basset.
 "Comedy," Elizabeth Hunt.
 "Ibsen as World Citizen," Prof. Olson.
 "Biblical Drama," Mrs. D. W. Harington.
 "Strindberg," Mme. Strindberg.
 Social afternoon: Reading: "Enoch Arden."
 Program of Shakespeare readings: Annual meeting.

MINNEAPOLIS.

Organized April, 1914.

Membership, 280.
 No official report has been received, but there has been much activity during the year. Three interesting meetings were held and several serious classes for drama study throughout the year. There is a very active amateur committee, which has had several successful performances.
 A committee has been active in investigating local moving picture conditions and have issued a very interesting report.

OTTAWA, CANADA.

Organized May, 1913.

Individual	94
Total membership of center	94
Number of plays at local theater, April, 1914, to April, 1915.....	17
Musical comedies	2
Number of these plays which were bulletined ("Milestones").....	1
Number of study classes	1
<i>Subject</i> —"The Russian Drama, Especially Maxim Gorky."	
Other work undertaken: One amateur performance of a Canadian play, by a Canadian playwright, played at a Canadian theater.	
Number of general meetings held	5

Subjects of General Meetings.

1. "French Drama," Miss A. E. Marty.
2. "Maxim Gorky," Rev. C. E. Bullock.
3. "Modern Development in the Art of Staging Plays," Mr. B. K. Sandwell.
4. "Russia: A General Survey," Mr. A. von Anrep.
5. "Culture Under Authority," Rev. Donald Guthrie.

PITTSBURGH.

Total membership	300
Affiliated membership.....	1,000
Study clubs.....	4
(Playwriting class in the University, with 39 members.)	
Junior circles	6
Junior plays	1
(Given by a group of Syrian girls.)	

Other work: A number of manuscripts entered in the National Junior play contest. Meetings: Most notable, a dinner in honor of M. Eugene Brieux. Other speakers have been Dr. Richard Burton, Mr. George Middleton, Iden Payne, Thomas Wood Stevens and Mr. Roland Holt.

The center is already at work on the Shakespeare ter-centennial celebration, and general cooperation is promised.

PORTLAND.

Organized March, 1914.

Membership 425, including several clubs and libraries.

No report has been received from this center, but it is active and successful. Many meetings were held during the year and reprints issued whenever a bulletined play arrived. There are several study classes actively at work and much planned for next year.

RICHMOND.

Organized October 20, 1914.

Individuals	104
Supporting	1

Total membership of center 105

Number of all plays at local theater, April, 1914, to April, 1915	10
Musical comedies	2
Number of plays bulletined	4
"Peg o' My Heart."	"Pair of Sixes."
"Under Cover."	"Martha by the Day."
Number of reprints or announcements issued	3
Number of study classes	8
No Junior circles or plays.	

Circuit Work.

Raised guarantee for "Trojan Women."

Number of general meetings held	2
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Subjects and Speakers.

W. D. Foulke, "Greek Drama."

Some members presented the play, "The Maker of Dreams."

SEATTLE.

Organized April, 1914.

Membership 300, including several clubs and libraries.

No formal report has been received from this center, owing to illness of the secretary, but there has been much activity during the year. Half a dozen interesting and valuable open meetings have been held and two regular classes for the study of the drama.

Much junior work has been developed. There are about seven junior circles, and these circles together organized and produced our Shakespeare Festival, with many hundred children, on Shakespeare's birthday. Bulletins have been issued whenever a bulletined play reached the city. A local prize was issued by the center for the best play submitted from Seattle in the National Junior Contest. There is much enthusiasm and local interest.

ST. LOUIS.

Organized February, 1913.

Total membership of center 425

*Other work undertaken, such as prizes for plays and essays.

Number of general meetings held, April, 1914, to April, 1915	3
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*The chief work of the year is a prize play competition. Five prizes are offered, one prize of \$150 for the best full-length play of serious tenor; one prize of \$100 for best comedy or fairy play; a prize of \$50 for the best one-act play, and two prizes of \$30 and \$20 each for the best play written by a child under eighteen years of age. Competitors must live within fifty miles of St. Louis, and play must be submitted before July 1, 1915. Much enthusiastic interest has been shown in this competition. Many manuscripts have been received. The award of prizes will be made in October, 1915.

SUPERIOR.

Organized April, 1910.

Total membership of center 71

Number of all plays at local theater, April, 1914, to April, 1915	15
Musical comedies	1
Number of these plays which were bulletined.....	1
No reprints or announcements issued.	

Number of Junior Circles	1
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Number of Junior plays given and names: Organized Municipal Christmas Celebration, with 1,200 attending.

No other work undertaken. No circuit work.

Number of general meetings held	9
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Subjects and Speakers.

November 4—"Androcles and the Lion," Mrs. Irving Russell.

November 18—"St. Louis Pageant," Mrs. Holden and Miss Twey.

January 6—"The Flower Shop," Miss May Hill.

January 20—"Tomorrow," Mrs. Harold Pickering.

February 3—Business meeting. Report by Miss Tyler. Policewoman on vaudeville and moving picture censorship in Superior.

February 17—"The Mob," Miss Twey.

March 10—"The Sin of David."

March 24—"Pageantry," Miss Hill.

April 7—"Rosalind," Mrs. George Morgan.

THE PLAYGOING COMMITTEE

REPORT OF THE CHAIRMAN

MISS ALICE HOUSTON

The present year, more than any previous year in the history of the theater, illustrates the interrelation between the world of art and the world of business.

The affairs of the theater have been conditioned by the affairs of finance; and this leads directly to the facts of this report, which, if reviewed apart from the enveloping catastrophe of a world cataclysm would be unsatisfactory, if not depressing.

The Fourth Annual Convention meeting in Executive session at Philadelphia last April, by the vote of the several delegates present, approved of the plan of circuiting plays to Drama League towns; and on the showing of progress made during the past year, decided that this was a logical field for expansion. To continue this department on a larger scale by engaging a Circuit Organization Manager, whose duty it would be to promote this branch of the work, was the proposition decided upon by vote. In compliance with this action of the Convention, and the further approval of the Board of Directors, the services of a man familiar with the theater, and with practical experience as booking and advance agent, were secured.

Our Circuit and Organization Manager made two trips to New York early in the season to interview producing managers and to learn what plays would go on the road, and of these which would be available for our territory.

In the choosing of a play to tour the small cities, a superhuman judgment is required, and an intimate knowledge of night-stand audiences. Many elements enter into the selection of a play for a Drama Circuit, quite apart from the producers' willingness to send the play through our towns. First, the play must have been bulletined by one producing center, and it is all the better if it has the enthusiastic endorsement of several playgoing committees. Certain material is tabooed; usually the sex-drama must be avoided. The play stands a better chance of success if it has a strong human interest that comes within the experience of the average audience. A spice of romance, a touch of sentiment, a note of heroism, all add to the power of the play's general appeal. The name of a star shining in the electric lights means more than the names of a good all-round cast in the pages of the program. The drawing power of the play is greater for a Broadway record of a hundred nights or more, and a wide newspaper and magazine publicity. The original production and company must be secured, and the play must be one that has not toured the territory before; the newer the play the better. Classics are not desired, the appetite for them has been sated by college performances and other amateur productions.

"Cribbed, cabined, and confined," by these limiting conditions, an intermediary agent acting for the League in negotiating for circuit plays with the producing manager or booking agent is greatly hampered.

This season fewer plays than usual ventured outside of New York, and many road companies that started out had to disband and return. Other tours planned were abandoned. Disaster threatened the theater world, retrenchments were everywhere apparent, and actor's salaries were cut in half; so that the season that opened with fine promise proved disappointing in the extreme. The manager played safe with revivals for which a public had already signified its approval. The big star productions usually jumped from one metropolitan center to another or made a few stops in the week-stand cities. Second companies of the assured successes—the best sellers of the theater—were put out on the road; and in the case of "sure-fire," "eat-it-up" plays, like "A Pair of Sixes," and "Peg O' My Heart," four and five companies were sent out.

With this situation to meet, the prospect of securing the right and acceptable plays for our circuit became more and more disheartening, and the national committee seemed to be marking time, judged by concrete results.

In the revival and production by Charles D. Coburn of "The Yellow Jacket," with the entire original scenery, costume, properties and music, and a special company, including several of those who created the rôles, our circuit manager found an opportunity to undertake the most ambitious project ever proposed by this department of the League.

A tour covering a period of nine weeks, with an advanced ticket sale of \$500 in each city visited, was planned, to open in New York state and to extend westward through Ohio, Michigan, Indiana, Illinois, Wisconsin, Iowa, North and South Dakota, Nebraska and Kansas. Of the fifty-four towns to be booked during the nine weeks' tour, thirty had guaranteed the advance sale, when Mr. Coburn, alarmed by the number of failures of road companies returning to New York, unexpectedly decided to abandon this tour, undertaken jointly by Mr. Coburn and the League. Several of the towns included in this tour were organized solely on the prospect of securing "The Yellow Jacket" and other plays of the better sort through the League auspices.

Our disappointment was somewhat mitigated by the fact that, though the tour might have been an artistic and financial success, it still might have failed to please the night-stand audiences; for some of these same cities last year did not enjoy the exotic fare furnished them in the plays of the Irish and English repertory companies; and this year they might have found another such play equally distasteful.

Upon the closing of our negotiations with Mr. Coburn, our Circuit Manager was dismissed, in order to curtail expenses, and the whole burden of the work came back upon the Chairman. Mr. Martyn Johnson, who was engaged in August as Circuit and Organization Manager in the services of the two departments of Publicity and Playgoing, remained with the League for five months, the latter half of this period for half time only. Although during these months little progress was made in the Playgoing work, several new centers were organized through his effort, many meetings were held, new life and interest awakened, and the work of the Publicity and Organization Department furthered.

That a circuit manager should secure the confidence of the night-stand audience is highly important. As the conditions under which he works are so cramped in their very nature, he must have absolute freedom in the selection of Circuit plays, unhampered by the committees in the various centers, though always regardful of their wishes, in so far as these may be considered in choosing from the limited number of plays obtainable.

Another difficulty of the circuit work is the lack of time after the season opens in which to arouse and shape enthusiasm in new territory which lends itself to convenient and economical railroading, so that much preparatory work must be done a season in advance of the actual bookings.

At the opening of the season, in addition to the "Yellow Jacket" bookings, we had assured tours of varying lengths from one to several weeks, of Margaret Anglin's revival of "Lady Windermere's Fan," "Disraeli," with George Arlis, the Chicago company in "Under Cover," "The Misleading Lady," with the first company—all desirable plays fulfilling our requirements of varied appeal and star attractions. It was also probable that Madame Bertha Kalisch, in "The Judge's Robe," would be decided upon later. The conditions created in the theater by the European war engulfed two of the ablest of our producers, George Tyler of Liebler & Company, and Harrison Grey Fiske.

The failure of Liebler & Company and the passing of the affairs of the firm into the hands of the receiver, with changed bookings, made it impossible for us to secure the pledged dates for "Disraeli." Mr. Tyler made a personal visit to the office of the receiver to see if the bookings for our towns could not be retained, but without satisfactory results.

Miss Anglin terminated her tour in "Lady Windermere's Fan," prematurely, for lack of adequate support of the play; and so our towns were cut out of the proposed spring engagement. We have her manager's assurance of dates for her new comedy if we wish it.

With "The Misleading Lady" an attempt was made to substitute a second company for the first. Our centers were promptly notified to withhold support. This second company went to pieces in a few weeks, and so retribution was sure and swift.

As fewer chances were taken in the production of plays, "The Red Robe" was one of those announced that never came to production.

In our embarrassment and rather desperate situation, Charles Frohman was appealed to, and bookings for John Drew's revival of "Rosemary" were secured for several of our towns. The figures of the engagement presumably as the result of the work of our committees in support of the play were for Lansing, \$1,325; in Battle Creek, a house netting \$1,202.95; Grand Rapids practically a sold-out house, and in Ann Arbor, where the committee did not

have time after receiving the word, to work for the play, only \$805.00 in the house. The company manager was reported as very much pleased with the business in these towns.

Encouraging word comes from Hartford, Conn., where the manager says emphatically that the center has helped him, that people pay more attention to the League notices on plays than to anything the newspapers print.

In Dayton, Ohio, the manager of the theater says that the center has helped decidedly to fill the house, when Drama League plays have come.

At the time of her recent visit to America, Lady Gregory wrote, "I am so glad to have an opportunity of thanking the Drama League for its very kind and valuable help to our Irish players last year, both here (Chicago) and in other cities where we were enabled to play through its support. What a wonderful organization it is becoming!"

The playgoing committees in the non-producing centers have a two-fold purpose: to bring plays not otherwise obtainable than through League channels to their communities, and to support the best plays that come to their local theaters through the ordinary booking agencies.

Because of the failure of the national committee, induced by the generally disturbed theatrical affairs, the first object of co-operation in the circuit plan has been impracticable. In promoting the second object, many letters and much testimony indicate progress and vigor on the part of the playgoing committees of the centers.

It is dangerous to generalize and equally dangerous to make deductions from specific cases or from the outcome of this abnormal year; but certain facts stand out rather clearly.

If our eminent dramatic critic, Mr. Eaton, is correct in his statement made at a Drama League meeting in New York City this winter, that the only kind of play that can make a sufficient success to justify its being taken on the road, is the play that corresponds to the best seller in the field of books (and the best seller, we know, is seldom a work of art) then further exploiting of the circuit idea seems futile, unless the League in time, through a long and arduous educational campaign can change this state of things and make the artistic play the best seller.

This season's experience has shown that the problems of the circuit are increasingly complex and difficult; that the management of the circuit should be transferred to New York, and that the League's representative cannot be handicapped by the necessity of consulting the center chairmen in the choice of plays.

If the first \$500 subscription sale raised through the effort of the centers does not act as a dragnet for a second \$500 in the house the night of the play, then the proposition may not offer a sufficient inducement to the big producers for their choicest output of plays, with the original cast and the high-priced star. Nor may the inducement be sufficient for the routing of these plays through our towns in preference to other towns in the same territory that rank as good show towns and always assure a well-filled house.

In the many instances where bulletined plays are booked without our co-operation, the centers do not feel the same responsibility to work for a large attendance as if the play came through the League. The principle of building up an audience for a good play is the same in both cases, and the centers should realize that their opportunity of establishing themselves as good theater towns is as great in one case as in the other—that at all times for good plays attendance should be consistently sought and delivered.

The road to power with the theater manager is paved with dollars, and this is a condition we must recognize and accept in seeking co-operation.

On the side of the center the task of securing the pledged ticket sale for even \$500 seems to carry a great responsibility and effort for the comparatively small group of enthusiastic workers that each center can assemble.

The two phases of the bulletining of plays require due consideration. The reports of the producing centers will no doubt show to what extent the bulletins are increasingly effective in inducing attendance upon plays. It cannot be expected or claimed with our present membership that the box office will be appreciably affected, but we should be able to find out to what extent our members are responding by attendance upon bulletined plays, and this will be the barometer indicating how interesting and effective are the present form and material of the bulletins.

The other aspect of the bulletin work is even more intangible. To arrive at art standards, is always difficult, and to maintain the same standards with different groups of people, doing the bulletining independently in widely separated sections of the country, is doubly difficult.

There seems to be a growing demand in the non-producing centers for a broader interpretation of our League standard, or else a wider range in the endorsement of plays, either upon the basis of one standard or of two standards of slightly different import—one, an art valuation, the other an entertainment appraisal. This problem will be discussed in the playgoing committee meeting to be held during this conference, and a ruling sought to meet the need of the large and important field outside of the producing centers.

Again to quote Mr. Eaton in closing this report: "We have not yet realized the place of the theater in the life of a nation. Still Puritans at heart, we do not yet believe that anything we enjoy so much can be of value to our souls."

CENTER REPORTS AND DISCUSSION

BOSTON: MR. DAVIS: The report of the Playgoing Committee has been given in the chart already presented and I am hardly in a position to add anything. However, we of the Executive Committee do not quite approve of the way the work of the Playgoing Committee has been conducted. We feel that the Executive and Playgoing Committees should be in closer touch, that there should be more joint meetings of these committees, discussions and a standard of criticism agreed upon. Frequently, bulletins have been issued of which the Executive Committee did not approve. These publications would be followed by unfavorable newspaper comment, and later letters of resignation from League members. For next year we are planning a reorganization by which the relation between these two committees will be strengthened. This year 1914-15 we have bulletined nineteen plays.

Miss Houston suggested that the matter of bulletining a play was such a serious one that where there may be only one approving vote it might be well to send a second or even a third group of people to see the play. The League cannot be too careful. It is quite possible that the opinion of the one approving member of the committee may represent the judgment of the average audience.

PHILADELPHIA: MRS. SMITH, representing the Philadelphia Committee, felt that the report was rather fully covered by the chart. There were thirty-eight plays visited last season in Philadelphia. We send three to five persons to see a play and we should have at least seven to visit each play, and even then we cannot be sure of satisfying our public. Some plays cause lively discussion and the committee finds it difficult to decide whether or not to bulletin. Our committee has been criticised for its failure to recognize the merit of certain plays of the last season.

Miss Houston: Any criticism that is constructive we should welcome. We have been told by newspaper people and others that criticism of the League is good advertising. We need criticism that is helpful, and we should invite it for our own growth. Each Playgoing Committee has a responsibility not only to its public but to its Center and to its own board. It is hardly fair for any one group of people in an organization where there may be a difference of opinion to put the only black and white record for or against the organization before the public, unless the committee group is thoroughly represented and is working with an understanding of its responsibility.

CHICAGO: MISS ALLIN: We have a rather large Playgoing Committee in Chicago. Three votes are necessary to bulletin a play. The expenses of three members for each play are paid; many sometimes go, but we pay for only three.

WASHINGTON and LOS ANGELES: Sent no representatives. A brief report for these two centers was given by the chairman.

NEW YORK: MRS. ROBINSON: There have been more plays than usual and fewer good ones. Last season the committee attended fifty-five plays and bulletined fifteen. This year out of sixty-nine plays visited only twelve have been bulletined—in other words, 17 per cent of the plays visited this year have been reported as against 27 per cent last year. In addition to the regular bulletins five plays have been given favorable mention in notes on our bulletins, and attention has been called to three interesting dramatic experiments now in progress in New York.

In addition to the plays bulletined the following plays were given brief

notices on regular bulletins: 1. "Under Cover." 2. "On Trial." 3. "He Comes Up Smiling." 4. "It Pays to Advertise." 5. "The Garden of Paradise."

A special notice, entirely different in color and form from the regular bulletin, of three interesting, non-commercial dramatic enterprises was sent out to our New York members. These were The Modern Stage, founded by Emanuel Reicher of Berlin; the Washington Square Players, and the Neighborhood Playhouse.

The most interesting new development of the committee's activity during the past year has been the establishment of centers for the discussion of League plays in the public libraries. When the plan was submitted to Mr. Anderson, the head of the New York Public Library last spring, he immediately gave it his enthusiastic approval. During the summer our executive secretary visited the various branch libraries, all of which subscribe for our bulletins, and found the librarians also heartily in favor of the idea.

Accordingly last fall we selected eight libraries in different parts of the city, from the Bronx to East Tenth street, in which to try out the experiment, and meetings have been held in each of them about once a month during the winter. The date and the name of the play or plays to be discussed are posted in each library two weeks in advance, and anyone is welcome who is interested enough to come. The attendance has varied from 10 to 125, the average being between 30 and 40. The Drama League supplies a leader for each center and the librarians have co-operated with us in every possible way—indeed, without their help it would have been impossible to put the plan through.

Our object in starting these discussion centers was three-fold; first, to secure through them new members; second, to increase the attendance at bulletined plays irrespective of membership in the League; and third, and most important of all, to encourage the idea that one need not necessarily leave one's intelligence at home when one goes to the play; in other words to cultivate that favorable soil for the development of dramatic art which critics, both domestic and foreign, assert is so lacking in America. Although these groups are still in a more or less experimental stage, we can confidently say that they have been successful from all these standpoints. At a recent conference of all the leaders and librarians there was surprising unanimity in the conviction that we had got hold of an idea big with varied and interesting possibilities.

In one of the most successful centers the leader believes that the group is already so well established that it can form itself into a permanent organization and conduct its own discussions. Other libraries are waiting to start centers but leaders equipped with requisite knowledge, tact, interest and a spare evening a month do not grow on every bush.

This idea might also be worked out successfully in clubs or schools as well as in libraries and the New York center will be very much interested to hear of any variations of it so developed in other centers.

MISS HOUSTON: The report of the New York Committee raises the question of the wisdom of any committee arbitrarily ruling that a revival shall not be visited, and, therefore, not bulletined. Frequently a revival is the season's best and most interesting production. There seems to be no possibility of the committee explaining to the public the arbitrary ruling of a small group. Outside of New York the action of the committee is not understood and I doubt whether the public in New York understands this position of the committee. A play that is good should be noted whether it is old or new.

In the general discussion Mrs. Annie Nathan Meyer expressed the opinion that the Playgoing Committees could not have a standard too high because the service of the committee to the people is to indicate whether it is worth while to attend a play or a waste of money to visit it.

Dr. Heller said, "In bulletining you are not concerned primarily with criticism or technique. You have not got far enough for that as I understand it. What you have yet to agree upon is the fixed principle. That is the direction in which our labors should be moving in the next few years. You have a difficult task in that. It is not that you have shirked this task—you have shelved the problem, because you accepted the compromises of co-operation. You are too co-operative. You are applying the principle of democracy where it should not be operative." Dr. Heller then read his paper on the Technique of Bulletin Criticism. (See Part III, p. 89.)

COMMUNITY BULLETIN STANDARDS

MR. LANGDON MITCHELL

"The work you are doing is admirable. It cannot fail in the long run of having good effect. The tendencies I fear are in the main these, that the Drama League, especially the Playgoing Committees will lay increasing stress on the value and importance of the study of technique. The less said or even thought about technique the better. The study of technique is always undertaken by those poor dolts who have no natural instinct for the art in question, and, who, therefore, cannot enjoy it should they study it. The painter John Sargent, for example, knows technique in the sense that he practices it with a high degree of efficiency, with him it is trained instinct and trained capacity. But with the critic of painting knowledge of technique is merely knowing about it and is, as I believe nearly every artist or playwright admits, the very worst possible approach to the enjoyment of painting, the enjoyment of the drama. But the whole business of technique has been grossly overdone. It's the pedant who comes to the top in this way. Certainly if you want to make a child a prig, and render it almost impossible for it ever after to enjoy poetry, teach it what is called the technique of poetry. That will help the child never again to look at poetry without a shudder. The fact is the question of enjoyment lies at the bottom of the whole thing.

What shocked me in certain bulletins I complained of was the feeling I got from them that the members of the committee were judging of each play in a cold, pedantic way; trying to look at it from a distance; from some high Hill of Culture; and certainly did look at and judge each play they wrote of with far too much reference to its 'literature,' and too little to its drama—after all the *play* is the thing. Sometimes fine plays are literature, sometimes they are not. Of course, the more of literary quality there is in a play the more fun the audience has. But sometimes, what looks like literary quality is merely imitation of it, and when this runs along well-worn lines you say it's 'academic,' and these bulletins which roused me to indignation evidently preferred the academic to the living and vital. Let me get down to what is called 'Brass Tacks.'

About thirty years ago there were two or three American playwrights: Bronson Howard among them, and Hoyt, and the two actors, Harrigan and Hart. Of these men Howard, by virtue of being correct and on account of his by no means inconsiderable technical skill, has attained a sort of position as of someone who at one period actually accomplished something. But all that Howard ever wrote isn't worth a play of Hoyt's. Hoyt and Harrigan in their farces had life, power, novelty; their farces were amazingly, incredibly funny, and yet not false to reality, not factitious. They were strikingly original. There had been nothing like them before and the whole American theater down to today exists largely by imitation of them, by carrying their tradition on. There isn't a musical comedy, a good farce, a 'show' of any sort which doesn't bear the imprint of those men. In thirty-five and more years of theater-going in America and all over Europe I have seen nothing to excel them, and little to equal them. They were incorrect, they had no literary quality, they were hardly plays at all. They were fifty things which are not considered admirable. But they had at times scenes of such vigor, such novelty, such intense reality, they were so full of life, they gave so much enjoyment, that you didn't care a tinker's version of the Psalms what they lacked. They were wonderful; they were the real thing.

Well, the stage has always had at intervals such men and such plays which are hardly plays at all. Just that element preceded Shakespeare. There was something of the sort preceding*Corneille. Just the same sort of more or less confused, powerful, inchoate drama preceded Moliere. When I was in Munich a year ago—I was there for a year—the two best things I saw were some peasant plays played by a peasant troupe of actors, much in the style I speak of, and the plays of Hauptmann; the bottom and the top. And what else was Aristophanes but just such inchoate, easy going, violent, novel, godless, delightful, popular, madly-humorous, extravagant dramatic stuff and scenes in combination with a gift for the most heavenly poetry? And, of course, intellectual satire.

Now the Drama League can't cultivate genius, but it can cultivate the original, powerful, American strain in the drama by becoming more truly

cultured in the matter, awake to the essential excellence of that strain of our drama. For we shall get nothing from it unless it's welcomed, appreciated, sustained by criticism—and the opportunity to sustain, to appreciate, and yet not to be taken in is with us: we today have Cohan as a continuation of that tradition.

The difference is that he's a master of technique—an absolute master! There he is, with his gifts, his spontaneity, his force and audacity, and unexpectedness. He is still young. He has an immense following. What will he do with it all? If he is properly appreciated, if his good work is sustained by whole-hearted admiration, if the best he has is admired and made much of and at the same time if, when he does a bad piece of work, when he skimps or panders to sentimentality, or does something cheap, he is criticised—why then that remarkable talent of his may really go further than anyone has the least idea of.

The timid, the academic, the pedant, the would-be cultured who have not yet gone but a step or two and who are not aware that enjoyment lies at the basis of all culture, these and the stuffy and stupid of the world, the colonial-minded, will not enjoy Cohan—they'll prefer something more regular and accepted. Of course, Cohan's own audience can do nothing for him but make him popular and make it possible for him to continue in his work. They can't do more. But your office is to do more. You can insist upon it that Cohan has great talent; you can give him understanding, appreciation, encouragement; and at the same time hold him sharply to his best. This is what is called a critical atmosphere. It's what Europe has and we haven't. Or what we have not hitherto had. Without it no man can do his best. And when we think this matter over let us recall the quite unquestionable fact that our literature and drama—the drama and literature of our great Democracy is of all the great countries of the earth, the least bold, least daring, least powerful. It—or rather they—both drama and literature tend continually to timidity and the tepid. We produce excellent harmless first-class novels. We have written perfect short stories, but no one can recall one a few years after reading it. We have created a clever, smart, mediocre drama; every word of it trembling with fear of offending some person or class. Of course, in writing just this description of our literature and drama I purposely exaggerate. None the less, this is true; our entire creative productivity for a century and more is, with certain salient but rare exceptions, characterized by anything on earth save power, boldness, truth, tragedy and greatness.

Has Cohan these? Cohan has force; great dash and daring, brilliance and above all life, and a great theatrical gift; and he has only just taken to writing comedies. And, once again, these qualities, daring and life, for example, which I mention as distinctively his, are not a usual product of our time and country. All the more reason, therefore, for the Drama League to welcome every scene, much more every play, which possesses something of those serious qualities.

I wish that I could have said these too hastily written words to the assembled Drama League in person. I am full of regret that I have not been able to do so, and I am regretful too that this letter is so hurried and fragmentary. Be good enough to convey my great esteem and consideration to all the Leaguers who come together in Detroit."

CIRCUITING OF PLAYS

STUART WALKER, NEW YORK

I shall not delay you very long, because the hour is growing late, but first I want you to feel that I have no desire nor intention of discouraging you with what I have to say because we have great difficulties to overcome, difficulties no greater, however, than those which beset the American theater in general.

Naturally a man who is in the theatrical business to make money is not going to send a play to a small town when he can make more money in a big town. The little towns of our country get fourth, fifth or sixth companies which are not especially well rehearsed, because there seems to be a feeling throughout the east that the small towns are uncultured, whereas I think the level of culture in the United States is pretty even.

Now an independent booking is an utter impossibility at present. We are dependent upon the central booking bosses in New York city. It is impossible to meet the central booking bosses in New York. The thing I would suggest

is that you book through your local manager. Your local manager cannot book alone. For instance, you cannot have one town between Detroit and Chicago; you must have six towns and they must work together; let the managers get together and the Drama League centers get together. The booking office may not do it even then, but you must not get discouraged if it does not.

Any misunderstanding as to terms hurts the League. It hurts the small center. In the small town, you might draw as much as \$1,500 a night on an average good attraction that would possibly draw \$2,000 in a larger city. That is the competition that is very close. What are you going to do? I am as much in the air as you are. I would suggest you can, for the present insist upon better preparation of the second or third companies that come to you.

If the centers can follow Mr. Crawford's and Mr. Arvold's ideas of encouraging amateurs they can get a sort of folk supply. They can secure the College Dramatic Club for the small center. I think the smaller towns should encourage the colleges to do a broader work in this line than has been done before. They should use good plays. Yale gave a remarkable performance of Sheridan's "The Critic." That is a play which is somewhat better than the "Show Shop," which is being played in New York at present. The experiment of sending the Irish players through the small towns, and the English Repertory Company, was not a great success last year; but there is no reason why it should be discouraged. The Irish players are specialists; are not giving us many great plays, and are not giving much first-class acting; and we have to be educated to them. The English Repertory Company gave a series of plays that were of very little interest. The public are not prepared for some plays on your small circuits. The number of cultured people in your small towns is not sufficient to make those plays pay, and it is not right the Drama League should pay for the enjoyment of those plays by a few.

THE CIRCUIT A NECESSITY IN THE SMALL CENTER

ANNIE LANGLEY

In many centers the same question is asked repeatedly: "Can the Drama League send us good plays? If so, we will join." The one-night stands need the circuit, and the solution lies in the plan outlined by Mr. Williams of Streator, Ill., to "Lyceumize the Theater."

From September until January these places are without one good play. In February they come in quick succession. The circuit plan gathers an audience as musical audiences are organized and guaranteed. The commercial theater presents many difficult problems, as the plays come through regular managers. The local Drama League must work gratuitously and very hard, to obtain the necessary guarantee. The circuit was tried last year and was a failure for various reasons; in spite of which the promise of a circuit, and only a circuit, will keep one-night stands in the League. The League must work through the theater. One difficulty has been that the centers will not guarantee an audience until the name of the play is known; and the managers often refuse to pledge the booking until the center has the amount of the guarantee raised. A plan then was briefly sketched as follows: The League to ask for certain desired plays, each manager to pay the League \$50 for each booking of a one-night stand, and \$100 for a week-stand booking; and the League to organize and assemble audiences for plays, as is constantly being done for musical entertainments.

* * *

In connection with the circuit, and in fact in every department, it was repeatedly brought out in the discussion that the life of a center must come from within, through education, and that it must not depend upon outside influences for its permanent growth and the betterment of local conditions. Drama League centers must create and foster their own artistic atmosphere; and for the present, at least, should place more emphasis upon the actual benefits of study courses and amateur effort than of a possible circuit—toward which, however, every possible effort will be made. Compromises and vague generalities are fatal to the influence of bulletins. It was asked, "Why should not each member of the committee sign his own criticism?" The answer was that a bulletin is a *consensus* of opinion which differentiates it from newspaper criticism. The policy of the League has always been not to criticise adversely, but to simply ignore plays not desired for its bulletins. Outlying centers are glad to have bulletins on the few plays which may come to them, plays more or less worth while; and the bulletins must represent the *highest* average.

THE EDUCATIONAL COMMITTEE AND ITS DEPARTMENTS

CHAIRMAN'S REPORT

THEODORE B. HINCKLEY

The year's work of the Educational Department may seem on the surface to have brought forth comparatively little result. While some of the centers have felt that too much literature was sent for the postage resources of the centers, others have complained that too little was sent. There is some basis for the latter criticism—on the surface. Much of the literature planned for distribution earlier in the year has gone to the centers only within the last fortnight. Though it has reached its destination so late, it belongs in the allotment for the past year and in no way affects what is to be supplied for the coming year. The delay was, of course, most unfortunate, but it in no way was under the control of your chairman. Each center in May received Study Course I, a course which, while very simple, seems to have met a real need. The convention report, containing all the valuable speeches of last year's inspiring meeting, a report well worth a permanent place in the library, reached the centers in the early fall. The excellent list of plays for juniors, with full bibliographical reference and a suggestive discussion as to work with children, compiled by Miss Kate Oglebay and her competent committee, was published at the beginning of the new year. On exhibition in the next room are copies of Study Course J, the course based on the Drama League Series, which has been so firmly established during the last year, and the new amateurs' pamphlet prepared by Mr. John Clapp of Lake Forest College, and a well-chosen committee. This contains some two hundred to three hundred titles of plays annotated at length for plot, and difficulty and suited to all types of amateur need, from that of the farm community to that of the settlement beginner, and, on the other extreme, to that of the advanced amateur or semi-professional group. This pamphlet also contains extensive suggestions for producing plays and a much-needed definitive statement of the copyright law, prepared by a Chicago lawyer.

Thus, each center will have received five pieces of literature during the year, each selling to outsiders for 25 cents. (And let me say that such sales are increasing all the time, even booksellers writing in that they wish to keep samples in stock.) This means that each member has received what the outsider must pay \$1.25 for.

Definite progress has been made also in the type of the literature. Both the junior and the amateur lists have reached a completeness, a maturity and largeness of vision, and a critical standard which should make it unnecessary to compile new lists in the same field for some years. The format, in size and stock and set-up, has likewise been improved. Our former pamphlets often ran from four to sixteen pages. They now average about forty-eight pages. This standardization of the literature of the League is essential. It is in this particular that your educational chairman feels that greatest progress has been made. About 150,000 pieces of literature have been distributed by this committee during the year.

Another advance is noted in the preparation for next year. Never before has it been possible to say at the convention with definiteness what literature will be distributed, and when. Today I have the finished manuscript for a new list for high schools, normal schools and colleges—again with full notes. This has been compiled under the direction of a joint committee from the League headed by Miss Margaret Baker of the Parker High School, Chicago, and from the National Council of Teachers of English, headed by Mr. Dorey of New Jersey. New features of this list, which contains some four hundred to five hundred titles, are its group of French and German plays, its plays for boys only and for girls only, and its selections for outdoor production. The titles are based in part on the answers to a questionnaire sent to one hundred and seventy of the leading schools of the country. A second manuscript ready for the press is the revised Selective List, compiled by Frank Chouteau Brown of Boston. It has been generally agreed both in and out of the League that this list is a distinct addition to the literature of the drama—the one standard bibliography of modern drama. The new edition has entailed months of labor and untold patience.

It is, too, the largest and most pretentious piece of literature that the league has attempted to furnish to its members.

Mr. Montrose Moses, whose book on the American drama you all know, is now bringing to completion an elaborate study course on American plays. This will be ready for the printer in a few weeks. The Pageant and Festival Committee is planning to publish a pamphlet containing suggestions for seasonal and holiday celebrations, and giving a bibliography of the literature of the subject, and perhaps a reprint of the four celebrations outlined in detail in *The Drama* during the past year. For the end of the year a study course is planned upon which I ask your suggestions.

Thus, you see that the literature for the coming year is fixed and can go out, not as has unfortunately been too often the case, in bunches, but at regular intervals. By this arrangement the individual member feels constantly in touch with the League, and steadily getting his money's worth. More than that, he is likely to look through one pamphlet at a time when he would throw a handful aside for future reference.

Much of the effectiveness of the League is lost if literature is not sent out as soon as received by the centers. The National Committee has heretofore been somewhat to blame for the irregularity. Hereafter the centers alone will be at fault—if there must be fault. Some of the centers feel that all the members do not wish all the literature; and as a consequence economy suggests hoarding the literature in the office. From the first the League has conducted a far-reaching campaign for the publicity of its works. Many a person will read a pamphlet put into his hand or will put it away for reference, when he would never dream of writing a letter for the information or of visiting the office to see what is on hand.

The educational chairman is frequently asked to give suggestions to the centers as to what work should be undertaken.

For the subcommittees not represented here by chairmen I may report briefly. Much of the material of their reports has been covered in other sessions and in the early part of this paper.

Almost never is it possible to reply with that degree of helpfulness which might be gained by the centers if they would study the last convention reports. Seldom does your chairman know enough of the local situation to be able to reply in other than generalities. Those generalities, however, I wish to repeat here and to add to them the reiterated advice. Study from the convention report what other similarly situated centers are doing and so determine what you can most effectively do.

First of all, I believe a center should study the general amusement and art situation in its community and in the surrounding territory, even in the whole state. A committee should be chosen to bring in a formal report. The committee should be composed in part of representative business men; if possible, from the commercial associations and city clubs. It is necessary that investigation be not confined to women and women's clubs; for the League in the popular mind is too closely associated with them. An excellent model for this kind of investigation is the report of the Twentieth Century Club of Boston. When the report is finally made, each center should study methods of dealing with its problems in a large-visioned, constructive way. The centers, as I see them, should be dignified, sane, advisory and initiating bodies in their towns—not select groups looking to their own amusement and exclusive development. It is essential *now* that the League devote its attention toward arousing in governing bodies an understanding that the theater is a community enterprise, a most powerful instrument for promoting that richness and fineness of life which is the supposed aim of all governing bodies. I never tire of repeating that Germany, whose large cities are easily counted, has forty-two municipal playhouses and many others privately subventioned. The German workingmen have a countryside association for providing themselves with productions of the masterpieces of drama and opera at a rate of 25 cents per performance. Organization has done this so well that the workmen's fund is a more than solvent institution. The list of plays chosen by vote of the members puts to shame any repertory offered by the "new theaters" in this country. We have a great work to do along these lines.

The lack of progress of the commercial theater—our own lack of progress in our circuit scheme—is of less grief to me because I feel that a Renaissance in the drama is now being created in a different way. No art is truly great until it is vital in the life of the people, until they live in it and through it, until the

life about them takes on new significance from it. The drama is going back to the people. When the dance belonged to the intimate spiritual and fine emotional experience of the people, the dance was a great art. When the people made and sang their folk songs, and every man and woman who heard them was himself a creator, then the song was a great art. At Walla Walla, Washington; at Emporia, Kansas, and at fifty widely separated towns one will now find devoted groups of altruistic citizens giving their money, their energy and their finest thought to the establishment of community theaters. Most of them fortunately are starting in a very small way. Each group is getting its necessary experience in failure and successes on a scale not overbalancing. Much atrociously poor work is no doubt being done, but the doing of it has led the participants on to greater, more discriminating effort. And as to that audience—so characteristic of America—which merely *sits* on the side lines, they in time will be a negligible factor in the success of the new American drama. I have no quarrel with the commercial drama. It can, it often does, and, with the new, genuinely creative audience, it probably will furnish a high standard in many phases of theater representation, a standard for the small groups to follow. The creative audience is not creative through its intellect, as has been suggested, but through its whole-souled emotional and spiritual reaction to the play. I do not suggest that every center must at once start a Little Theater—though I believe most will within a few years. I simply wish you to get a broad view of the work which offers so stimulating a field to all of you. The size and diverse interests of the country make impossible a truly national stationary theater. The permanently situated local theater is then our alternative. State help, not national help, and municipal support are desired.

On a more restricted scale comes the work of the special committees of the center. These should correspond largely to the national committees. A drama study committee should stimulate reading and study circles in the women's clubs, in the churches, in settlements and other institutions—if possible, for the wage-workers as well. In some cities a weekly discussion meeting, in which all are obliged to take part, might be valuable. The American Drama Society of Boston (See *Drama*, August, 1913,) arranges for this work and also provides a section in which budding playwrights may have their plays read (anonymously) before a group meeting for criticism. The Chicago Center hopes to institute work of this kind during the winter.

The center meetings for publicity give me great anxiety. It may be productive of new members to entertain actors—it certainly is productive of little else except notoriety; for few actors, however great their acting, are able speakers. The League must find some other way of honoring—and it should honor—the actor's contribution to the theater. In the early days when the League was young it had to seek all phases of publicity, and a few far-seeing actors like Arliss gladly aided the scheme. Now that the League is several years old, it must prove its worth and get its members by its dignified constructive policies and achievements. In every large city there are ephemeral societies of occasional large membership, made up of the actor-worshiper. The League cannot afford to be classed with these—and already the papers are doing their best so to class it. Even our best friends among the actors are resenting our intrusion into their few hours of privacy and our exploitation of their advertising value. We need their loyal support. I do not say that the League should never entertain actors. I do say that it should entertain rarely, and that in every program in which actors take part there should be other material offered of genuine value to the earnest drama lover. Purely social affairs, teas, luncheons, and the like, are unworthy the League's name, and a poor result for the hours hundreds of us are sacrificing to the League's progress. Let us, if necessary, have a small membership, but an effective one commanding respect.

The work for a committee on the library has already been outlined. In every center committees should attempt to get into touch with all amateur groups, should try *unofficially* to aid them in selecting good plays, and should also give publicity to their really worthy productions. Other committees should endeavor to introduce a reasonable amount of live, appreciative drama study and drama production in the schools. Drama is still usually untouched or taught—shall I say philologically—though the newer method and the rivivified interest are beginning to get hold of even that ultra-conventionalized person, the school teacher. This work must be done with care, for curricula can't be tampered with by the unskilled. Yet something must be done. Why should not each center call separate meetings for amateurs outside the schools, for teachers in

the elementary grades and for teachers in high and normal schools and colleges, respectively, to consider thoroughly the questions involved? Perhaps these meetings should hear reports of thorough investigations held earlier to consider the findings before they are made public. With the growing interest in drama study and drama production, the League is just as vitally concerned with promoting quality as quantity. And as time goes on its field will probably become one largely of standardizing. Whether any center should do one type of work or the other it alone can decide. Whether it shall institute essay contests in the schools, whether it shall support instructors for the giving of drama in the playgrounds and settlements, as in Chicago, whether it shall offer prizes for the best plays by local authors, as many centers are doing, is a local matter. It is a great national matter, however, that the League in its appeal should be wholly democratic, that it should affect the largest group of people possible, and therefore that, even where the dues are raised beyond the pocketbook of the workers, those workers should have the benefit of the League's aid.

The plaint is sometimes heard that certain types of members are not getting their money's worth. I have no sympathy with this. In the first place, I think they are. In the second, I can never think of the League from that point of view. One joins the League for the opportunity of making more accessible and more rich and beautiful for the great community the drama which has been a source of increased emotional and spiritual experience in his own life. I wish to end this report by quoting from a talk of Mr. Chubb's at the Philadelphia convention, a talk which sums up so well a large part of the educational work:

"In speaking of the visions of the future of the League, we must think a moment of the purposes of the organization, which might perhaps be described to be—

"1. The object of organizing audiences.

"2. The education of appreciation, or the development of a true dramatic taste.

"We have a low standard of dramatic appreciation. We are suffering from recreational inertia. It is too often a thing of the box office. Our education runs too much to brain. There is a certain sterility of imagination—a passivity toward our amusements.

"Our vision must be ultimately a patronage of the drama based upon folk interest. People have learned what a fine thing is by trying their own hand at it. The Greek youth was educated in the arts and practiced the arts in order that he might have the clew to excellence when he saw it in others. Rodin once said to me, 'To have the key to one art is to have the key to all.'

"The underlying work of the Drama League in the field of education is the work of artistic participation in the drama.

"My vision runs along the lines of the Junior Department, High School Department, Rural Department, or any educational work that involves participation. The only basis of sound appreciation is activity. People must learn by doing. At present they are not learning by doing; they are learning by sitting in the theater.

"We must build up a *folk* culture instead of a book culture. Educational work is the kind of work by which we shall accomplish most.

"It is only as we promote the joy of participation and develop a true taste for the best in drama through an intimate acquaintance with it that we can evolve our future organized audiences."

THE LIBRARY COMMITTEE

The Library Committee has been suspended during the past year, partly for lack of workers, partly in order that the result of the preceding year's campaign with the library commissions and large libraries might be studied. Much valuable work has been done by the centers in this connection, sometimes with the advice of your general chairman, often without. The discussion of bulletined plays as carried on in the New York Center libraries (outlined by Mrs. Robinson under playgoing) is one of the most interesting efforts. The arrangement with the Detroit librarian for a special Drama League alcove is another. Many of the centers have not yet made the most of their opportunity in this regard.

The *Lecture Bureau* has continued with its work of urging clubs to engage accredited League speakers and readers and of urging speakers to cooperate with the League in this endeavor. The work of letter-writing has been enormous, and the chairman doubts the relative value of the result. Your experiences or suggestions in this field will be welcomed by your chairman.

MANUSCRIPT COMMITTEE

For the season 1914-1915 your *Manuscript Committee* would report that twelve plays have been submitted. No play contest has gone through the hands of the committee, and therefore the number is a little smaller than last season, when the Southern play contest brought in very interesting material.

Of the twelve plays considered this season, not one is worthy of special mention, and only two showed the slightest dramatic ability. Your committee is forced to believe that very few would-be playwrights have any idea of what constitutes a play. It is as though twelve people tried to build houses without in the least knowing what a house was like.

The efforts submitted are, for the most part, rambling attempts at storytelling through dialogue. One cannot but suspect that the writers have considered dialogue the distinguishing feature of drama, and thought that in writing dialogue they were writing drama. In most of these attempts there is no central idea or theme, or, if there is perchance, it is a preachment hammered home with a sledge. There is no characterization, impossible dialogue, aimless plot, and no real dramatic action. The showing is rather discouraging.

We believe that the League might be of material aid to authors in two ways:

1. In all study and reading classes the structure of plays under consideration should receive more attention. Many students of drama become so absorbed in the material used and the questions raised by a play as to forget entirely to consider its form. As in any art, intelligent criticism must be based on a knowledge of form, and creative effort stumbles in the dark without such knowledge.

2. Local play contests, if properly managed and judged, encourage latent talent in a very practical way. In towns where there is a local company of amateur actors an adequate presentation of the prize play would often be sufficient spur to the would-be playwright. In this way both forms of creative art, playwriting and acting would be encouraged and the whole civic consciousness quickened. The local committee would need to be both wise and unafraid, and the play might need rewriting several times before the final rehearsal; but all this would be but training in the actualities of the theater. If such a contest were held in even ten or twelve cities during the year, and if the prize plays in each contest should be submitted to the National Manuscript Committee for judgment of comparative merits, we think some real results might come in time. It is only through some such general effort of the centers to train the writers in each locality in the art of playwriting that your Manuscript Committee can hope to be of any real value to the league.

Respectfully submitted,

WALTER PRITCHARD EATON,
CLAYTON HAMILTON,
ALICE C. D. RILEY, *Chairman*.

CENTER MEETINGS

A Report by RICHARD J. DAVIS

Perhaps, as compared with the smaller cities, Boston is peculiarly fortunate in having an unusual number of local speakers to draw upon, as well as the opportunity to enlist the service of the many interesting people who from time to time visit us.

We were very late this year in getting our meetings under way, the first being held on December 8, when Prof. Charlton Black, our president, and Mrs. Josephine Preston Peabody Marks started the work with a general conference and discussion with the members of the League. After that, however, our meetings followed in rapid succession, until at the end of April we have had twelve public meetings, and before the season closes we have arranged for two more, making over twice as many talks as we have had in any past year.

This season the meetings have been almost entirely of a distinctly educational character. They have all been fairly well attended, the audiences averaging about five hundred. Only three of the talks have been given by people actively engaged in the theatrical profession. As you no doubt have discovered, the purely personal interest in the actor frequently draws a larger audience than some of our other talks.

(You may be interested to hear who some of the speakers were and their subjects.) See chart.

These public meetings, of course, have a place in our educational work, but I am not at all sure that they are accomplishing in Boston what they should. In fact, if we carry out our present plan, next season we will not need so many affairs—six or eight meetings should be ample.

Through letters which come to us from time to time, and also by talks with the individual members, we are learning the weak points of our organization and are undertaking to remedy them. A membership of from 1,700 to 2,000 makes it almost impossible to reach and actually be of any real service to the individual except through the bulletin and the public talk. Even with the bulletin I think we have been wasting our opportunities. I have a friend, a loyal Drama Leaguer, who, when the spirit moves him, does not hesitate to express his inner feelings. Some weeks back I received the following, typed on the vacant portion of a rather non-committal bulletin:

"Dear Drama League Folks:

"Why waste this space? Why not print a tabloid essay here? Why not make these bulletins carry creative ideas into the home? As a publicity man I abhor this waste. A quotation from some big dramatist would be good. Or why not give something worth while from the play 'deemed on the whole worthy of support?' There are countless things that might be done here."

My friend hits rather hard, but he is not far from the truth. I am glad to say, however, that we had already anticipated his thought and were busy making plans to give the individual something to do. We are coming to see that the strength of our center is going to be in keeping everybody active. So, in a number of our communications and also by announcement in our meetings, we sent out a call for volunteers in leading work within the League. The response was most satisfactory, and we have a list of thirty or forty people competent to act as leaders in our local group idea.

It is our plan to start within the League as many groups as necessary, giving our members the privilege of joining one or more of these divisions. They will meet, under a leader, in various portions of the city at regular intervals and in private homes. The groups will be limited to thirty members. We have arranged for several discussion classes, groups where the members attend a selected current play and later meet and discuss it. Then we shall have one or two drama study groups, devoted to contemporary American and English drama. Another group will read, by assignment of parts, several modern plays. There will be a Shakespearean group devoted to the reading and study of several of the comedies and tragedies. This class will be under the leadership of a well-known student and teacher of Shakespeare. There is also a possibility that we shall have a play-writing group under the leadership of a member of Prof. George Baker's 47 Workshop. We also find by investigation that we have ample material to supply a group of our members who will enjoy hearing a modern play read. All of this, you understand, is within the League and with its members.

Outside the League we are starting some interesting social service work. The Y. M. C. A., the Y. W. C. A. and the Y. M. C. Union, as well as a number of private schools, have asked us to organize classes in their institutions, and some one of our members acts as the leader. According to our plan, the members of these classes will become members of the League, under a special student rate. One of our finest department stores has asked us to start an evening class in their Employee Cooperative Association. The Boston Public Library and many of the suburban libraries have offered us the free use of their halls if we will organize and conduct some public drama study groups or discussion classes.

Surely it is in work such as this that the real benefit of the Drama League to the entire community lies. There is not a city, town or hamlet where a certain amount of this activity may not be undertaken, and at once.

The dramatic instinct is such a natural instinct in everyone, it really only needs to be awakened and cultivated, just as we see it in music and art. In Europe we find the drama of the people to be the plays which in America interest only the educated few. But with the spread of this educational work throughout the United States—and I do not speak in the words of an uplifter of the stage, for we all need uplifting—but by quiet cultivation of the taste of thousands of people who are glad to learn if the opportunity is only given them, we shall have better plays, larger and more appreciative audiences, better acting, and before long a truly representative American drama.

JUNIOR ACTIVITY

A Report by MISS KATE OGLEBAY

The Junior Committee has carried out three distinct pieces of work this year—the compiling of a new list of plays for children, the answering of letters from all over the country seeking advice on junior work, and a compilation of the best plays for children.

The new list was distributed in February and duplicates can be obtained from any center for 25 cents. It contains simple suggestions for the selection of plays, the method of producing, scenery, make-up and costume; lists of the best books of reference on the value and the handling of children's dramatics, festivals and pageants, and of dramatic readers for use in the schoolroom and plays of all lengths for children from six to sixteen years of age.

The committee has been in correspondence with over 400 teachers and directors on subjects pertaining to the work. The most discouraging thing about this feature of the work has been that nearly all the requests for plays have been for something innocuous, amusing, without regard to rank, standard or value. The element of entertainment should, of course, come first, but there should also be historical, ethical or literary values. Parents or teachers should be impressed with the necessity of emphasizing these points—how the play is produced is a secondary matter. The majority of inquiries have been for plays for definite groups. This gives to every director of amateurs an opportunity to aid the cause of good drama in America by raising the standard of each group of young players, by choosing for every performance a play of more value than the one that preceded it. The young people will readily respond, and a fuller knowledge of the drama, of the art of acting and of all the details of the production will become of more importance and a freer performance be the result. Thus the creation of the discriminating audience of the future is in the hands of amateurs and their directors of today.

We hope next year to have a pamphlet to send out in answer to the questions often asked. The Drama League is now so large and so many letters are coming in that in the future the answers will have to be less personal, and this is to be regretted because the personal touch is a vital thing. I get letters from individual members, but if they would go to the junior chairmen in the centers a better system would be the result. I can keep in personal touch with the chairman, compile the pamphlet mentioned, suggesting a number of ways of working, and then the center can choose its own method of handling the situation—write its own plays, start reading circles or produce suggested plays.

The activity of this department has really been the educational Drama League of New York. There plays are going on all the time, and the teachers direct the plays and attend the performances. The Drama League some day should have a director to go from center to center for both the juniors and older amateurs.

The chairman of the Junior Committee offered a prize of \$100 for the best play for children from six to sixteen years of age, submitted before June, 1915, the successful play to be published by the Macmillan Company of New York, the decision to be announced in October. Several of the larger centers read all the manuscripts submitted to them by their own members and sent only the three best to the national chairman, but even with this elimination the committee has over two hundred manuscripts to be read and judged.

The state of amateur dramatics in America is still chaotic, but the outlook is decidedly encouraging. The old satisfaction in mediocre work is fast passing away, and with the realization of the value of dramatic education has come a desire for better plays, artistically produced.

THE DRAMA STUDY DEPARTMENT

A REPORT by ELIZABETH R. HUNT

In opening the educational department of the conference on Wednesday, Mr. Hinkley said, in part: "Getting people into the theater is only our first aim. The drama will only succeed by having our audience participating in the play, and intelligent participation necessarily implies a widespread educational campaign. Children should be trained to enter into the play and to identify their own lives with what they see and hear; and this is the purpose of the High School and Junior Departments. All our work should be for the purpose of getting people to interest themselves actively and to think and write.

"One phase of the educational work which has grown enormously—the

Drama Study Department, has been handled by Miss Hunt, who will now address us."

(Because of the general application of the ideas outlined for study by Miss Hunt, her paper on "Drama Study for Centers and Clubs" has been printed on page 97, in Part III.)

AMATEUR DRAMATICS

A Report by MR. JOHN M. CLAPP, Chairman

The activities of the amateur department during the past year do not call for extended report. A good many inquiries regarding plays, staging, etc., have been answered—about 450 altogether—a new list of plays for amateurs has been issued, and a very slight beginning has been made toward a systematic organization of the committee for a definite program of work. The year has strengthened my belief in the enormous possibilities of the amateur department, both its utility to the thousands of communities at present untouched by the ministrations of professional actors and its importance as a feeder and strengthener of the Drama League throughout the country. My most keen regret is that I have been unable to spare the time which the importance of the amateur work demands.

The Amateur Committee has been gradually enlarged by the addition of persons in various sections interested in amateur activities, and now includes the following, all of whom have given valuable assistance this year in one or another way: Prof. Frank R. Arnold, Logan, Utah; Allen J. Carter, Esq., Evanston, Illinois; Percival Chubb, St. Louis, Missouri; Barrett H. Clark, New York; J. Milnor Dorey, Trenton, New Jersey; Miss Katherine Jewell Everts, Pomfret, Connecticut; Prof. Harry David Gray, Stanford University, California; Prof. Archibald Henderson, Chapel Hill, North Carolina; Charles M. Holt, Minneapolis, Minnesota; Boyd Martin, Esq., Louisville, Kentucky; George Middleton, New York; Miss Frances Nash, Oberlin, Ohio; Benedict Papot, Chicago; Miss Helen Rockwood, Indianapolis, Indiana; Mrs. Otis Skinner, Bryn Mawr, Pennsylvania; Thomas A. Watson, Esq., East Braintree, Massachusetts.

The first duty of the committee, which has fallen chiefly to the lot of the chairman, has been answering inquiries regarding plays. These have come at the rate sometimes of thirty or forty per week—even from Mexico, Hawaii and the West Indies. Most of the inquiries could have been disposed of by an intelligent clerk in the League office with some knowledge of amateur conditions. In the immediate future, now that the new list of plays is out, this part of the work of the committee will be easier. An increasing number of inquiries, however, involving questions of taste or dramatic policy call for special consideration and cannot be handled by a clerk. A permanent amateur advisor who could build up an acquaintance with individual groups would have it in his power to influence very markedly the production of plays throughout the country, and thus indirectly the attitude of many communities toward the drama. Such an advisor, however, must be paid, as he must give a large part of his time to this work.

The specific task of the year has been the compiling of the new list of plays, which has just appeared. In this the chairman has had the help of other members of the committee whenever he was able to appeal to them. Particular thanks are due to Mr. Allen J. Carter of Chicago for his valuable assistance in preparing the discussion of the matter of copyright, royalty, charges, etc.—so far as I know the first careful presentation of this most important matter from the point of view of the amateur. In this connection, may I say, speaking for the committee, that the Drama League has a plain duty to use all diligence in persuading authors and play agents on the one hand to furnish plays to amateurs at reasonable rates—as they do in England—and in inducing amateurs on the other hand to be business-like and honest in their use of copyright material.

It should be remembered that the new list is only a beginning. It should be followed as soon as possible by a similar list of poetic and historical plays and plays for outdoor production, for which there is a growing demand. Supplements, moreover, covering the new plays of all kinds should be issued yearly, either in *The Drama* or in leaflet form.

In one point, I am glad to say, the amateur department has entered upon the definitely constructive policy to which these other activities are only preliminary. A notable feature of recent years has been the general development among colleges and higher schools of serious work with the drama. It is a pleasure to know that Prof. Archibald Henderson of the University of North Carolina has taken the chairmanship of a subcommittee in charge of college dramatics, and is to make a careful study next year of dramatic activities in the higher institutions of America.

As to the nature of the comprehensive and constructive policy which the amateur department is now ready to undertake, the year's experience prompts the following suggestions:

First—The League should compile and publish, as soon as possible, a directory of amateur organizations of the United States, giving not only the name and address of each club—as in the English directory, which is a private enterprise—but also a brief characterization and at least a partial record of the plays produced. An energetic campaign of circular letters, etc., would collect sufficient data, I believe, within a year. The directory could be published at a profit, either by the League or by some publishing house with the League's cooperation. The work of compilation could be done largely in the League office by a clerk.

Second—Systematic organization of the Amateur Committee as a working body should be effected. The committee should be enlarged so as to include a representative from every state, and one from every large city, selected from persons actively interested in amateur activities. The duty of most of the members would be merely that of local agents of the committee. There should be, however, permanent subcommittees in charge of special matters. One of these, to deal with college dramatics, has already been launched. Another should take over the preparation of lists of plays, issuing bulletins from year to year, as suggested above. Another which in a few years, I believe, will have a very large and important work should attend to the matter of stage equipment, scenery, etc., making the discoveries of the "New Stagecraft" available for amateurs everywhere.

One other permanent subcommittee seems to me of special and immediate importance, one that shall undertake and watch over the publication of a series of plays for amateurs, in cooperation with some publishing house. There is a dearth of good American plays for amateur use. Even if professional plays were available at reasonable prices, many of them are either too elaborate or too difficult for amateurs. There is, however, a store of effective plays—at least in comedy—if they could be published; I mean the plays of which almost every amateur club has produced one or more, written for local performance. Many of these are quite suitable for general use. The suggestion has been made to the present committee, but owing to pressure of other tasks it has not been worked out, to arrange for the issue of plays for amateurs, by some publishing house equipped for such work, the plays to be taken at first from these stores of local pieces, selected or approved by the amateur department, the copies to be sold in paper for 25 cents and the royalties to be not over \$3 or so for a one-act piece and \$10 or \$15 for a long play. The part of the amateur department, aside from approving the selection, would be to secure a cooperative subscription from amateur groups sufficient to launch the series. After a year or two the series would be very profitable to the publisher, but to start it the cooperation of a number of clubs would probably be necessary, each subscribing \$10 or even less per year and receiving one or more copies of each play of the series. The response made by a number of amateur groups which I have consulted regarding this plan leads me to think that it is an entirely practicable one.

Third—The last suggestion I have to offer may be regarded just now as revolutionary, but in my opinion it is essential to the full development of the possibilities of the amateur department. It is that as soon as possible the League should obtain as permanent salaried manager or secretary of the amateur department a man of refinement and culture, who knows the stage and amateur conditions, and who will give his whole time to the work. The full success of the plans suggested above will require such a permanent official. I can think of no way in which \$2,000 or \$2,500 per year could be used to greater profit for the Drama League—I use the term advisedly—than in the employment of such a man. I do not think, however, that the League would have to pay that amount. As the office work would not take all his time, he could earn a large part of his salary by coaching, advising clubs as to staging and by lecturing. This will be done, I feel sure, within a few years. I hope it may be soon.

May I say in closing that my own experiences this year as chairman have been most interesting and enjoyable? It is with sincere regret that I find myself compelled by the pressure of duties in another direction to tender my resignation.

* * *

Mrs. Coonley Ward of Wyoming, New York, on "Future of Amateur Dramatics in Rural Communities," said that about a year ago she decided her Kentucky grandchildren must dance as beautifully as did her Chicago grandchildren in Miss Hinman's school, and the idea grew until it embraced the whole village of Wyoming. Invitations were sent out and a schedule of dances given under

the direction of a wonderful leader. The school became a great affair—the greatest thing that had ever happened in quiet little Wyoming. A charge of five dollars for five weeks was established for the village people. This included everything in the program except the ballroom dancing. Finally a play was written, "Under the Great Spirit," which took in all the neighborhood lore, to be given out of doors. As Mrs. Ward expressed it, "I know we are going to have in our community a wonderful development, wonderful plays and a wonderfully fine time."

HIGH SCHOOLS AND COLLEGES

Report of the Committee on High School and College Plays

MARGARET BAKER

1. As chairman of the committee I have answered many letters asking for help in choosing plays for various occasions and for various groups of people. In this I have found the list of plays brought out by Miss Cabell and her committee of great help. Indeed, some play (or plays) of this list has seemed to meet by far the majority of needs expressed.

2. There is now ready for publication a list of between four hundred and five hundred plays which we are recommending to schools. Very valuable contributions to the list have been made by several members of the committee.

We have been working in collaboration with a committee of the National English Council, appointed to prepare a list of plays especially for high schools. Mr. T. H. Guild of the University of Illinois was a member of the Drama League Committee and chairman of the National English Council Committee. We had our work well planned last spring and hoped to bring out our joint list early in the autumn of 1914. But during the summer Mr. Guild died, and not until some time in September was another chairman of the National English Council Committee appointed. This is Mr. Dorey of Trenton, New Jersey. The committee wishes to record its sense of the valuable services rendered by Mr. Guild and of its serious loss through his untimely death.

While by reason of this collaboration with another committee, the death of Mr. Guild, and the time it has taken to communicate with and carry on work with committees so widely scattered, we have been, perhaps, a little tardy with our list, yet we feel that we are now ready with a contribution distinctively worth while.

Our list includes French and German, in the original and in translation; a few ancient classics adapted to the schools; a valuable selection from the Elizabethan drama (all of which have actually been presented in schools with reasonable success); modern plays of wide range of subject and tone; many short plays fitted to various occasions; and, still more, plays for the full evening. We have made a special effort to find plays of a higher character fitted for out of doors presentation, plays especially adapted to an all-girl cast, and those appropriate for an all-boy cast.

In making our choice we have found out what plays have been presented by one hundred and seventy representative schools in the country. The main part of this work was done by Mr. Guild through a questionnaire, which was a most valuable contribution, involving much labor and patience. This ought to be published in the shape in which Mr. Guild left it. We hope that our pamphlet will be of real service to our schools.

THE FUTURE OF AMATEUR DRAMATICS AS APPLIED TO HIGH SCHOOLS AND COLLEGES

EDWARD J. EATON, Grand Rapids.

Up to the present there has been little in the high school that is worthy of any relation to the serious part of our present high school curriculum.

If dramatic activities are to find a place of honor in our high schools, they must receive a consideration and oversight that shall make them worthy a place in the program of the high school.

I have been much impressed with Dr. John Drury's "Interest and Theory in Education." Two points are brought out which seem to apply to our present condition. The first is that our sense organs are but the pathways for the moral responses and that it is only through our moral response that a general accumulation of knowledge takes place. The other point is rather newer—that interest in any subject is the personal identification with the object to be achieved—and that through this identification with the subject we come to the general acquisition of knowledge.

Before we accomplish much, I am very confident that aims and conditions must be understood. Our teachers of English must make more use of the possibilities of dramatic education. We have laboratories for the study of the sciences, and the English teacher must come to see the possibilities along the line of a laboratory for English work, a laboratory for history, for manners and morals. On such a basis the high school drama has a future, but we must have trained teachers for it. At present our high schools are for the most part unsuited for this work. They must become as well equipped and suited at all points for it as are the laboratories for experimental work in science.

I want to pay a tribute to the Drama League in Grand Rapids in cooperating with our young people. We owe to it the best things that have been brought to the city this year and thank them for doing so much to stimulate the interest of our high school boys and girls in good drama.

The one thought I would leave with you is that high school dramatics have a future if our educators will give to them the study not yet given, finding for them in our high school program a place of real educational merit on the basis of pedagogy which will make them a part of the education of our youth.

SPECIAL REPORT FROM DETROIT BY THE AMATEUR ACTING COMMITTEE

Report by Chairman, MISS CLARA E. DYAR

The Amateur Acting Committee was organized in the spring of 1914 at the suggestion of Miss Clara E. Dyar, who was at that time president of the Detroit Center.

Among its eleven members are several well-known amateur actors and two women who have written and produced plays.

The plans made by the committee at that time included a general interest in the amateur acting clubs of the city—to investigate their effort and attempt to raise their standard, where needed, to the Drama League ideal, both by suggesting plays to be produced and assisting in their production where desired. It was also planned to interest institutions in either allowing plays to be produced by Drama League members or allowing the inmates to take part themselves. A request has come to us to give a play in the Detroit Tubercular Sanitarium, and an effort will be made to introduce some form of play into the House of Correction.

The most successful effort of the committee so far was the production of four one-act plays in the Avenue Theater on November 18, 1914. Before this in the fall a one-act play by Alfred Sutro had been given before the members of the League at their regular meeting, and this was so well received as to encourage to further effort. The plays given were: "The Littlest Girl," Richard Harding Davis; "A Marriage Has Been Arranged," Alfred Sutro; "Who Calls"? a dramatization of Sir Gilbert Parker's novel made by a member of the committee; "Press Cuttings," Bernard Shaw.

By many this was considered one of the most important and successful efforts of the center since its organization. Plans for the future include the continued effort to influence existing clubs and to draw them into the League, and to organize new clubs. It is the hope of the chairman, since hearing the inspiring address of Mr. Percival Chubb, to organize an Italian dramatic club in Detroit.

It is tentatively planned to give an outdoor performance at Grosse Point Farms, near Detroit, which shall in some way introduce Shakespearean characters, possibly with musical accompaniments.

COLLEGE DRAMATIC CLUBS

1. Oberlin—Philip D. Sherman.

At Oberlin we have the usual work in Shakespeare and modern drama. This year a special chair of dramatic interpretation has been endowed. We have produced plays ranging all the way from Shakespeare to "A Twig o' Thorn" and "You Never Can Tell." We have tried to control and direct the schools in northern Ohio in amateur study and effort. We have had men working for three months reconstructing the stage at our theater and making arrangements to do our work along new lines. We have a faculty board and an executive council, including undergraduates and alumni, to consult in matters pertaining to our productions. The most promising fact that we have to present is that the college has received \$500,000 out of which the Oberlin Theater is to be completed. We are now in correspondence with Mr. Craig for advice in this undertaking. We want this theater to stand above all for the dictum that "The

beautiful must be the truthful." We shall take the best ideas from the new movements in stagecraft and have Mr. Ingalls now in consultation.

2. Dartmouth—Curtis Hidden Page.

Our players at Dartmouth were formerly always prepared by a professional coach and sent around to play in the nearby cities. It was a social rather than a dramatic movement. But now we have decided to dispense with the coach and have given up the patronage scheme. The play is given in one of the theaters of the community. We are completely isolated; we haven't even a movie within five miles. This is an advantage both in our sports and in the dramatic club.

Our admission fees are from 50 cents to \$2, usually averaging \$1. The plays are given both in the little theaters and in the larger houses. Our dramatic activities started in a vaudeville entertainment. A prize was offered for the best act that anyone could put on. We have now a repertory company, with twenty plays, including the following: Maurice Maeterlinck, "The Intruder"; Stanley Houghton, "Phipps"; Lady Gregory, "The Rising of the Moon"; "The Workhouse Ward"; Macdonald Hastings, "The New Sin"; J. M. Synge, "The Shadow of the Glen"; Maurice Baring, "Catherine Parr"; Gilbert Cannan, "James and John"; Charles Goddard and Paul Dickey, "The Man from the Sea" and "The Misleading Lady"; Carl Froybe, "Leave of Absence"; Witter Bynner, "The Little King"; Kendall Banning, "Copy" and "The Garden of Punchinello"; Alfred Sutro, "A Marriage Has Been Arranged," and seven other plays.

The men, of course, appear in women's roles. They secure the services of the best costumers and scene painters, but are left to create their own roles and to coach each other. "The Misleading Lady" was given in New York in the same theater being used by the professional company presenting the play and at the same time. They received good notices and gave a creditable performance.

It is amazing how the young mind loves gloom, and this peculiarity is observed in the choice of plays all the way from Strindberg to a vaudeville shocker.

We are to have a drama course somewhat like Prof. Baker's and under theatrical conditions. The course was opened by strict competition and limited to fifteen men. It is given by three senior professors in English. One one-act play a week is required at first from each student. The students are sure to give each other free and vivid criticism, and they always become intensely interested. If talent exists, it will be stimulated whether playwriting can actually be taught in a workshop or not.

3. Yale—Jack Randall Crawford.

Our dramatic work may be divided into two heads—the curriculum and extra-curriculum—but they are very closely connected. Prof. Phelps is responsible for this, and was the first to institute courses in contemporary drama in colleges. It led to the founding of the Yale Dramatic Association.

On the curriculum side we have courses in contemporary drama, contemporary French comedy, nineteenth and twentieth century German drama, and Elizabethan aspects of drama. The playwriting course is open only to juniors and seniors.

During the winter, one play is taken on tour; in the spring, on the campus, we give open-air performances. We have staged "Quentin Durward" and "Harold" this year. The company tours the large cities and the boys control their own organization. They have no professional coaching, but just now are being trained by one of their own graduates, Mr. Wooley. Next year will be the first for the experimental theater and workshop. The association has been saving its profits and now has \$17,000 at interest. We shall soon have a modern theater belonging not to Yale University, but to the Yale Dramatic Association, and here will be found every modern device tending toward perfection in stagecraft.

On May 15, in the Yale Bowl, Granville Barker's production of "Iphigenia in Tauris" will be given its first performance with the entire New York cast, the Yale association taking the whole responsibility.

We have also been tampering with the movies. A prize was offered for the best scenario, the association performed the photoplay and the Pathe Freres accepted it. It was shown to the alumni, who received it with wild applause: But it looked differently "in the morning," and movie activity has since been abandoned. A historic pageant of Yale life, showing old customs, development, and so on, is being planned and we are using a moving picture camera to catch phases of life of contemporary Yale undergraduates.

4. Harvard—Frank Hersey.

In reviewing the work of Harvard in the study of the drama, Mr. Hersey read from the *Harvard Bulletin*, supplementing these extracts by explanation and comment:

The development of a whole set of courses dealing with the drama not only as literature, but as a practical and living art, is one of the most interesting facts in the recent history of Harvard. The growth has been natural, for each step in advance has made the next one inevitable, and to all appearances the work is still in the vigor of its early youth. Study of the drama as literature at Harvard goes back to Prof. Child's foundation of the course on Shakespeare, so long famous among Harvard men as English 2. Study of the drama with the dramatic form as the central and dominating interest began with the entrance on the subject of Prof. George Pierce Baker, '87.

A play unproduced is like a mechanical invention set up but untested, for a dramatist cannot properly judge his work until he sees it acted before an audience. Therefore, about three years ago, a group of former students of English 47, who knew, having had plays produced professionally, how much is to be gained by seeing plays produced, assisted in organizing, as a part of the equipment of English 47 and 47a, the "47 Workshop." In the absence of any proper place in Harvard, the workshop has thus far gladly accepted the hospitality of Radcliffe College. The Workshop is not in the usual sense a theater, but simply what the name implies—a working place for young dramatists and other persons studying the arts connected with the theater. It masks no scheme for a civic theater. It in no sense competes with the Harvard Dramatic Club, but is, rather, a feeder to it. It has no wish to revolutionize anything. It is not at all a group of amateurs who ask their friends to come and admire. It is a serious cooperative effort, for a common end deeply interesting to all, by men and women who are students of any of the arts connected with the stage—acting, producing, stage setting, the newer methods of lighting, etc.

During the past two years the Workshop has given first performances to five long and four one-act pieces. It has also revived "Maitre Patelin" and the "Revesby Sword Play," a total, when two public performances are included, of fourteen.

Side by side with this steady growth towards the actual production of plays has gone a steady increase in general dramatic interest in the university and in the modes in which this interest has manifested itself. In 1896 the Delta Upsilon Society, abandoning the variety of plays and the variety shows so dear to the undergraduate playwright, under the advice of Prof. Baker began its long series of revivals with the performance of Goldsmith's "Good-Natured Man." In the fifteen years since it is believed that it has revived more old plays than any English-speaking society in the world.

The year before this the department of English had built a reproduction of the stage of Shakespeare's time, which was opened by three performances of Ben Johnson's "Epicoene" by students from the Sargent School of Acting in New York. On this stage, afterwards reconstructed, Forbes Robertson, with his own company, gave a memorable performance of "Hamlet." It was interesting to see how he and the other players saw new meanings and force in lines and situations while they were acting for the first time on a stage like that for which the play was written. Three years later, in 1906, Miss Maude Adams and her company gave a peculiarly beautiful representation of "Twelfth Night."

A further step towards vitalizing the study of the drama at Cambridge was the establishment of the Harvard Dramatic Club in 1907-8 to produce original plays, to be written chiefly by students in Harvard and Radcliffe, and to be acted by mixed casts of skilled amateurs, so that the women's parts should no longer have the character of burlesque. This club each year in the autumn presents a single three or four-act play, and in the spring three one-act plays. Among its founders were Edward Sheldon, David Carb, Allan Davis and Doane Gardner, and it has produced plays by Hermann Hagedorn, Percy Mackaye, Leonard Hatch, and others. It has already made enough mark to bring some of the professional handlers and producers of plays to its performances. It gave the first performance of Percy Mackaye's "Scarecrow," a performance which led directly to the production of the play on the regular stage.

All this work has not been without recognition from outside the University. For the last five years Professor Baker has been entrusted with two notable prizes, the MacDowell Fellowship and the Craig Prize, intended to foster university study of dramatic writing.

The Craig Prize was inaugurated with a notable success, "The End of the Bridge," by Miss Florence Lincoln, a special student at Radcliffe College, written in the regular work of English 47, produced at the Castle Square Theatre in Boston in 1911. It ran for over one hundred performances and was later revived for two weeks. This year the prize play is "Common Clay," by Mr. Cleves Kinkaid, a young Kentucky lawyer. It is considered the best play yet written for the Prize and is being produced on the professional stage with Miss Jane Cowl in the lead. The list of playwrights who have studied at Harvard, and whose plays have caught the public attention is already imposing. Some of them studied the drama with Professor Baker before the establishment of the course in dramatic composition, some of them worked in that course. Of the former, we may mention Edward Knoblauch, whose "Kismet" has had a notable success, and whose "Faun" was acted by William Faversham, Mrs. Marks (Josephine Preston Peabody), whose "Pied Piper of Hamelin," a play in verse, won the Stratford Prize and was performed at the Shakespeare Memorial Theatre at Stratford-upon-Avon, Beulah Marie Dix, whose war play "Moloch" has created wide comment recently, Jules Goodman, Louis Shipman, and Percy MacKaye. Of the playwrights who have had the advantage of English 47, and have had plays performed, Edward Sheldon is the best known, with three successful plays to his credit in as many years, "Salvation Nell," "The Nigger," and "The Boss." The project for a well-equipped theatre in which it is hoped to house the practical work relating to the study of the drama at Harvard is an evidence of its vitality.

In 1902 Mr. John Drew presented to the Harvard Library the collection of theatrical history and biography gathered by Robert W. Lowe in writing his "Bibliographical Account of English Theatrical Literature." This collection of something more than five hundred books, originally rich in theatrical memoirs, biographies, lampoons, and controversial pamphlets, has now been considerably increased, till, as it stands, it is invaluable to a student of the English stage. The Harvard Library owns some four hundred quartos and octavos of the drama of the Sixteenth, Seventeenth, and Eighteenth Centuries. Among these is a nearly complete set of first editions of the plays of James Shirley and John Dryden, as well as many other great rarities. The superb Shaw Collection, just given Harvard, is one of the three or four great collections of the world of theatre programs, extra illustrated books on the theatre, and theatrical portraits. The collection covers the English and American theatres from the Seventeenth Century. This constantly increasing collection, when supplemented by the Barton Collection in the Boston Public Library, offers probably the largest public collection in this country of our early drama.

5. University of Indiana—Wm. E. Jenkins.

The most substantial facts which I have to report from Indiana are the working of an old gymnasium into a fairly good University theatre, the project of the University to guarantee an annual season of the best things available—John Drew and Maude Adams having already appeared in the new theatre, and the rather general enlistment of social clubs, not specifically dramatic, in the production of good plays. We do not favor a dramatic monopoly in the undergraduate activities. Technical excellence is of less importance than general intent and appreciation and these come from participation in productions. For about twelve years courses have been given in contemporary drama, but there is no Department of the Drama.

In the Library department of the Drama League work I wish to call attention to the value of sending as many duplicates as possible to the same center. People are naturally gregarious intellectually, and we should take advantage of the fact. It adds greatly to the interest of club study that a large number of the members should have read the play under discussion.

LECTURE BUREAU

MRS. ALICE BRIGHT PARKER

There has been very little change in the status of the Lecture Bureau during the past year. There have been all told about thirty engagements made through the agency of the Bureau, an increase of perhaps fifty per cent over last year. There have been at least two hundred inquiries about lectures and requests for outlines of a year's program. But the work as at present conducted is largely automatic and there now arises the question of revising the work of the department in the future.

Two suggestions have come up for consideration. As the work done consists largely of choosing a few names from the hundred and more in the files, in response to a request for suggestions, and in sending out announcements of a proposed course of lectures by some good lecturer whom we desire to support, it would be quite possible to turn this work over to the office secretary, or to some one individual. Several of the directors contend that the duties of the lecture Bureau are purely passive and that under no circumstances should the Bureau assume the initiative and force their services on those organizations for whose benefit the work is carried on. Inasmuch as the Bureau is neither passive nor active at the present time, it is, we believe, most desirable that we adhere consistently to the course so laid down, or swing to the other extreme and develop into a complete lyceum.

A complete outline of the work which this latter course might entail will be presented to the directors some time during the fall. At present it can only be stated that this lyceum would have to have branches or representatives in several large cities, and this would necessitate the establishment of a central bureau with plenty of office room and hired assistance. It would be a tremendous undertaking; and yet, with proper management, it might be a great success and a source of considerable income. Only the nucleus of the plan is here stated, as there has not been sufficient work done on it yet to offer it in fuller form.

We suggest one or two plans which can be carried out at once to the benefit of the work of the Bureau. We should like very much to send a printed bulletin each month to each center or affiliated club stating what lectures will be in that town or within reach of it during the ensuing month, and giving the lecture titles and terms. This would probably be a great help to those clubs that keep dates open, or have open dates thrust upon them. As very few people appreciate any support for which they do not pay, we suggest that a low fee, say \$5, be required from each person whose name appears in the bulletin. With this incentive to exact an adequate return from the investment, each lecturer will be quite likely to keep us closely and accurately informed of his movements.

It is understood, of course, that only such lecturers as are highly recommended by the Drama League will be permitted to appear in the bulletin.

The second suggestion is one which will provide an answer to the question asked most frequently, "How shall we plan a year of intelligent study of the drama?" For many clubs it is not sufficient to furnish a list of good plays to select from—they want the selecting done, too. Several good outlines could be made by forming lecture topics now in our files into interesting groups, in intelligent sequence, to cover any given epoch or country. This could be sold at ten cents, to cover expenses, and with each would go a statement that the name and terms of the lecturer who offers each particular lecture would be furnished on request.

REPORT OF PAGEANT COMMITTEE

MISS CLARA FITCH

The Pageant Committee has been requested to furnish information on this many-sided subject to a number of cities and towns in all parts of the country.

Last year our aim was to encourage a demand for the festival in school life, to collect material in Drama League centres, to spread pageant news throughout the country by correspondence, and to consider the best method of reporting pageant news in a more general way than by personal letter.

This year the same comprehensive plan has been our ideal, and under these headings several new phases of the work have been emphasized.

Since the first pageant was given in this country in June, 1905, in honor of the sculptor, Augustus St. Gaudens, this tool for communicating education and civic enterprise, (the pageant) has proved of inestimable value. The number of pageants, festivals and masques given each year continues to increase. In 1913 twenty-two pageants were celebrated in our country, in 1914 sixty-three pageants, festivals and masques (excepting all Christmas festivals), of which there were two hundred.

A number of cities have asked for help in the use of the festival in school life. The Christmas season offered the best opportunity for preparation, as the material was more easily acquired than for other festivals. Realizing that it is difficult to plan festivals without a few definite suggestions to work from, the Committee planned to publish four articles in the *Drama Quarterly*, for summer, fall, winter, and spring. The purpose was to have them so full of suggestions that any community might develop a program by study of the arti-

cle, utilizing the best material in their own environment, and in this way making the festival a true expression of themselves and their community. In the November number of *The Drama*, Mr. Percival Chubb's article, "Community Christmas," teems with information, and we hope it inspired many of the two hundred cities which celebrated this season in 1914. The February number of *The Drama* for 1915 contains a spring festival, called "The Festival of Pomona," by Constance D'Arcy Mackay. It breathes of the spring, is full of color and rhythm, and the lines are simple, therefore suitable for school use. In the 1914 February number of *The Drama*, suggestions can be found for a mid-summer festival. The Harvest Festival will be published this fall. Suggestions for the seasonal celebrations will be supplied on demand at the League office in Chicago.

Returning to the Christmas celebrations, a most successful one was given in Evanston, Illinois, under the auspices of the Drama Club. The school children were taught carols and hymns as a part of their school curriculum, and they delighted in the opportunity of so expressing themselves, of having their everyday work tend toward the success of a community festival. They sang with appreciation of the thought involved. The children, as well as the community, realized that the spiritual uplift was of inestimable value. As a recurrence of such celebrations prove their value, as much as possible was saved to go toward a celebration next year.

It is necessary to keep the eyes of the public open, and that twice as many communities may celebrate next year, the committee expects to publish a Bulletin on Suggestions for Christmas. It will be made as comprehensive as possible, and will be sent to all League members. We trust it may influence many communities to celebrate, and may offer valuable information for those who decide to enjoy the new Christmas, that is spreading all over our country.

At this period of recreational development, and because of its place in pageantry, it seems wise to foster folk culture. A tour was arranged for Mr. Claude Wright of England, the teacher of English folk dances. The drama centres of Chicago, Indianapolis, Madison, and St. Louis were selected to co-operate with the Committee. The engagement was canceled, as Mr. Wright entered the army. Miss Mary Wood Hinman filled in the breach for Chicago, by bringing to her studio Mr. Cecil J. Sharp, director of the English Folk Dance Society, and of the Stratford-upon-Avon School of Folk Song and Dance, who came to America with Granville Barker to train the dancers in Mr. Barker's New York production of "A Mid-Summer Night's Dream." It is to Mr. Sharp that we owe our present knowledge of the English, sword, morris, and country dances. And he has also collected the folk music which belongs to the dances. A U. S. A. branch of the English Folk Dance Society has been organized. Professor G. P. Baker of Harvard is the President. A centre was started in Chicago while Mr. Sharp was in the city. A summer school is to be opened in the East this year. The object of the U. S. A. branch is to be in direct connection with the English school, so the folk dances used in our country may be kept pure, as they are traditionally correct, being learned from old people in England to whom they came by word of mouth, and who say that the "tunes came from God Almighty." Full of joy and enthusiasm are these dances. They offer an excellent substitute for the ball-room dancing of the present time. It seems especially fortunate that Mr. Sharp came to this country just now, when we are planning for the Shakespeare Tercentenary next year, as the dances belong to the English festival.

The meeting held in Chicago April the 15th by the Drama Centre, to arouse interest and discuss tentative plans for the Shakespeare year, was inspiring. The following points were favored: The study of Shakespeare throughout the year; the essay and reward plan adopted; out-door celebrations, inexpensive presentations of Shakespeare in theatres, and possibly a Shakespeare pageant ball under the auspices of the Women's Clubs. The Shakespeare Tercentenary will be an incentive to libraries and schools to collect material for the coming year and the years that follow. It will also create a demand in every school throughout the land for a spring festival. And this may end in the festival becoming a part of every school curriculum.

The committee is not always sure that its information is helpful, but in the following cities we know we have been of use: Montclair, N. J., Twin Falls, Idaho, St. Cloud, Minn., Cordele, Ga., Detroit Harbor, Wis., Cleveland, O., Fairmont, Minn., Clayton, Mo., a Chicago school, Long Beach, Calif., Fargo, N. D., Lincoln, Nebr., and Geneseo, Ill.

The North Dakota Agricultural College will find constant use for its collection of pageant books and lists in the work done in the Little Country Theatre.

This "Sociological Experiment Station" is helping the people of that town and country to find themselves through acting. It is a great social force in the community.

Lincoln, Nebraska, hopes to present the history of the city and state in pageantry, with this ideal—the building of a municipal theatre.

As another method of reporting pageant news in a larger way than by personal letter, the Committee hopes some of the pertinent papers of the American Pageant Association may appear in *The Drama*. It also hopes to be in a position to publish advance pageant news by bulletins.

THE DRAMA LEAGUE SERIES

FRANK CHOUTEAU BROWN, for the Drama League

The Drama League Series of Plays, the publication of which was inaugurated a little over a year ago, was undertaken by a Committee of the Drama League of America, in association with the publishers, Doubleday, Page & Co., the committee consisting of Mrs. A. Starr Best and Mr. Frank Chouteau Brown, of the Drama League, Mr. Eugene Saxton of Doubleday, Page & Co., and Mr. Clayton Hamilton.

Up to date nine volumes have appeared in the series:

	Printed	Sold
I. Kindling	2,500	1,636
II. A Thousand Years Ago.....	2,500	2,184
III. The Great Galeoto.....	2,500	1,434
IV. Sunken Bell	2,500	1,268
V. Mary Goes First.....	2,000	1,126
VI. Her Husband's Wife.....	2,000	967
VII. Change	1,500	811
VIII. Marta of the Lowlands.....	1,000	552
IX. Patrie .....	.....	.....

It is interesting to note that in this list the sale has been, with one exception, in definite relation to the length of time the volume has been issued; presaging, it is to be hoped, a steady future growth in the sales of these volumes. The single exception is Mr. Percy MacKaye's "A Thousand Years Ago" which, while issued second in the Series, has so far had the greatest sales, exceeding the first volume issued by almost 500 copies,—a fact partially explained both by the reputation of the author and also perhaps by the fact that this is the single volume of the Series which it was possible to publish so that it could be obtained by readers at the same time that the play was being given in the theatre; the volume being issued at about the time of the New York opening, and about six weeks after the first performances of the play in Boston.

At this time it seems advisable to reiterate the policy under which these plays have been selected and published. In the first place, no attempt has been made to duplicate plays already obtainable in English, whether issued by publishers in America or England. The endeavor has been rather to supplement the plays now available by introducing new and unpublished pieces, representative of drama of different countries and writers. In the first volumes, at least, an endeavor has been made to pick out the most modern and current pieces available. No attempt has been made to have the first books of each country the most important or representative. Oftentimes it has been found impossible to get these more important plays except at a considerable delay necessary for the completion of arrangements and obtaining of proper and authorized versions. It is hoped that, at the end of say three years, the Series will then present a fairly complete and representative group of plays of at least a half dozen countries.

The volumes already published will be supplemented by Henri Bernstein's "The Thief" as Vol. X. The first ten plays will then comprise three American pieces, "Kindling," a realistic drama; "A Thousand Years Ago," a poetic and romantic piece; and "Her Husband's Wife," a social comedy. Two English plays: "Mary Goes First," an exceedingly rare type of piece representing a modern "comedy of manners," and "Change" (actually a Welch play), representing the modern realistic English school; two Spanish pieces, "The Great Galeoto," a modern classic tragedy, and "Marta of the Lowlands," a swiftly moving vivid drama of common life. Two French plays, "Patrie," an example of the French "piece of the theatre" of a few years ago, and Bernstein's "The Thief," a modern, up-to-date variant of the same type,—and one, too, that is as familiar as almost any French play that could be selected to American theatre

goers. Only one German piece, a poetic, symbolic tragedy, "The Sunken Bell," appears in this first year's list of plays.

Early volumes to appear will include a German play by one of Germany's most prominent writers, dealing with an especially timely topic, the German military system; other important French dramas,—plays by Hervieu, by François de Curel, and probably two other German and French dramas which may not appear until the end of the second or the early part of the third Series. During the second year at least, three important modern German plays will be given, in addition to the two French pieces. It is now proposed that one, and possibly two, Italian plays, probably one Dutch and one Belgian piece, one or two English, and perhaps two American will, from those now under consideration, be provided for early publication. Endeavor is always to provide as much variety, both in the nationality of the drama and the type of play itself, as can conveniently be maintained in the growth of such a Series. Among the early pieces, for instance, will probably be Thomas' "A Woman's Way," an American attempt at the comedy of manners, in which Grace George was so successful a few years ago, providing light and amusing reading for those so inclined in contrast to the more important, more vital and swift moving dramas found in other volumes contained in the Series.

The League, having succeeded in presenting these plays in a handy, permanent form, at the inexpensive price of 75 cents the volume, has already produced results tending toward the systemization of volumes issued by other publishers to a similar size, and the endeavor to produce them at a similar price. Already these results at least are to be observed, and both these results were primarily intended as a part of the idea in undertaking this Series. It still remains, however, for League members to make the Series an undoubted success by their continued support of the plays as issued. Of the first nine volumes, the publishers have as yet only paid the expense of the production of the piece in two cases; the other plays are still a long way from showing a profit on the initial expense of including them in the Series. These profits have to be shown to maintain the present arrangement with the publishers, and it is more or less up to the members of the League to support the Series so far as their interest, inclination and resources make possible.

REPORT FROM DOUBLEDAY, PAGE & CO.

EUGENE SAXTON

RECORD OF SALES

The Drama League Series of Plays was inaugurated in January, 1914, by the publication of two plays, "Kindling" and "A Thousand Years Ago." From that time to April 15, 1915, we have added seven more, making a total of nine plays in sixteen months.

The total sale for the nine volumes is 12,224, or an average sale of 1,358 copies for each play.

Whether these records are encouraging or not depends, I imagine, somewhat upon the angle from which they are regarded. For example, assuming the active membership of the League—omitting all clubs—to be 50,000, it would seem that less than one-quarter of the League's members had bought one copy of any play in sixteen months. As a matter of fact, the distribution of the plays within the League is probably a smaller proportion than one-quarter, for I am personally convinced, after sixteen months of heterogeneous correspondence, that at least one-third of the total purchasers are people who are ignorant of the League and its activities. With this deduction we have a sale of 9,000 books among 50,000 members (or an average of less than one play to every five and one-half persons).

So much for the League's point of view. Let us consider these figures from the standpoint of the publisher. Not to go into the details of book manufacture, with which I know you are abundantly familiar, it may be said briefly that the publisher sums up his side of a book venture by determining the number of copies it takes him "to get out." That is to say, having invested so much money in typesetting, plates, advance to the author, royalty and the cost of paper, printing, binding and advertising, he finds that it takes a certain sale to earn back the money he has spent to produce a given book. There is no question of profits yet.

In the case of the average Drama League Play, it requires a sale of about

1,200 copies "to get out." Comparing this figure with the sales of the various plays it will be seen that five titles have paid and four have not. Of these latter four, one has just been issued. Regarded as a whole, the sale required to make the nine volumes self-supporting is 10,800 as against an actual sale of 12,224; disclosing the fact that the publishers have sold 1,424 copies at a profit and the rest of the 12,224 at cost.

The publishers have secured and will continue to secure a great deal of helpful publicity for the League and its work. From careful estimates, I find that Doubleday, Page & Company have spent from \$2,000 to \$2,500 in various forms of advertising. Book sellers throughout the country have been brought to realize the value of the series of plays, and in many cases are actively interested in the work of the League.

CLOTH BINDING VERSUS BOARDS

Certain criticisms have been brought to my attention about the binding of books in the series on the score of the greater durability of cloth.

The present binding in brown boards was adopted by your committee as a dignified and attractive format. Personally I am partial to it; but if there is any widespread objection, cloth can be substituted in future volumes with a slight increase in the manufacturing cost to the publisher. It costs a few cents more per copy to bind in cloth.

Other conditions remaining the same, any reduction in the present selling price of seventy-five cents simply means that it will be that much more difficult for the publisher to recover his investment. If it takes from nine months to a year to sell 1,200 copies of the average play, how attractive is the problem going to be when the publisher is required to sell 2,000 copies to make a play self-supporting and looks forward to carrying each new title for two years on the wrong side of the ledger?

The very pertinent question which the League has to answer in this matter of price-reduction is this: How much does it advance the cause of play-publishing and play-reading to reduce the price by ten, fifteen or twenty cents, if, by so doing, it makes it extremely difficult for the publisher to pay the advances and royalties that are necessary and to meet his expenses within a reasonable period?

DOES THE DRAMA LEAGUE SERIES CONTAIN THE BEST PLAYS OBTAINABLE?

Neither the Drama League nor any other organization can acquire overnight the control of the finest works of art produced by a half-dozen nationalities. If the League wants a series of plays which shall stand for the highest expression of dramatic art it must be willing to begin with the humbler things, to foster the talent that is spreading its wings, and to build patiently for the future. In the minds of your committee, the Drama League Series today represents not Omega but Alpha; it is a beginning and it remains with the individual members and centers to make it a success or not. There is no doubt whatever that if both members and centers will forget for the time the details which might be criticised and support with enthusiasm the idea of a constructive series of plays; if they will work now to make each volume an assured success and so establish the series on a firm footing, make it an accomplished fact of prestige and literary distinction—it will not be a question of whom the series is anxious to get; the playwrights will be looking for the Drama League.

ORGANIZED PLAY PUBLISHING

CLAYTON HAMILTON

What I am asked to do is to show the situation at this time in regard to the publishing of plays. If you look back about twenty years you will remember that practically no plays were published in this country. What plays were published were published so that amateurs might do their worst with them. They were not published for reading. I had no idea so many plays were being published to-day until I wandered around in our exhibit room adjacent to this. I know a little about publishers, having had relations with several—some of whom are present in this room—and I know they do not bring out books unless people will buy them.

Before looking into the present, I think we should first ask the question, "Is there any reason why plays should be published and why people should read

them?" I would not hesitate at the very decided tendency to stand on the negative side of that question. I stand with the managers of the theatre. Every person of the theatre has always wanted the public to come and see the play. Molière protested against the forced publication of his own play. It was his play and he wanted the people to come to see it. Why should people read it? Plays are written primarily to be played.

It is often inadvisable to read plays before we have seen them, and this is particularly true in the case of modern plays because they are primarily of the visual order, and not auditory. In reading the play you may quite fail to appreciate to the fullest extent the atmosphere of the play. In this connection, I would mention "The Thunderbolt," which is going to be produced in New York next year. Do not read it first if you are going to see it. I want you to see it, and then with that impression in your mind's eye, if you read the play, I know you will have the right atmosphere before you; but if you read the play first and do not get that atmospheric picture, you will not appreciate what a great first act the author has made.

Most authors refuse to publish their plays. Particularly is this true of Sir James Barrie. Before his "Half Hours" were published, he had published no plays whatever, and steadily refused to do so. Like a great many other people, I tried to argue with him and he said, "If I should publish my plays the public would not go to see them. So long as they see them on the stage, they see works of literature, and when they see they are not works of literature, they will not go to see them played," and there you are.

The best results are the visual effects. The finest moments are when the actors are not speaking. When the curtain goes up on the first act, you know the house they live in, the town they live in, before a word is spoken. If we open a book, we read the first line, but we do not read a word of the stage directions which create the atmosphere.

If you will examine Barrie's publication of "Half Hours," you will see how careful he has been to sketch his stage directions, each of which is quite as beautifully written as the dialogue itself. There are a few lines of dialogue, then he steps one side and talks a little with the reader about how the speaker looked and how he spoke, then a few more lines of dialogue, and so on. The effect is very much like that which he intends to produce in the theatre with his play. It is very hard to prepare a play as thoroughly as Barrie has here, and not many people can do it. Sir James Barrie is about the only person who can write stage directions so that people will read them. I think unless this is done, reading a play is a difficult thing and the average person is not capable of doing it.

What I am saying applies particularly to the modern drama. I feel that reading a play cannot ever be considered a substitute for seeing it. The only excuse we have for publishing plays is that they are played for such a short time—but I will speak of that later.

From the Elizabethan period to 1773 when Goldsmith published "She Stoops to Conquer," until 1893, the date of "The Second Mrs. Tanqueray," I do not believe any plays were written of any permanent value in the English language. An amazing number of good plays have been written and published since "The Second Mrs. Tanqueray." I say "amazing"—the number is probably one hundred that will be worth looking at fifty years from now—one hundred means about five plays a year for twenty-two years. At no other time in the whole history of the American theatre, nor in the English theatre except during the time of Shakespeare, have as many as five plays been produced in one year worthy to be called literature. I am going to give you a few of the plays which I think might go in this list: "Iris," "Mid Channel," "Alice Sit by the Fire," "What Every Woman Knows," "Strife," "The Pigeon," "The Yellow Jacket," and "The Thunderbolt." In other words, we are living in the most productive era of the drama.

The people who control our theatres conduct our theatres as though these dramas had never been written. Let us all make up our minds to see "The Second Mrs. Tanqueray" again. Where shall we go to see it? London? New York? Chicago? Suppose we want to see "The Pigeon." Where can we see it? Possibly four years from now we may have a chance to go to Australia and see those plays given by a stock company, but this is true only in the English speaking countries. Let us go to Paris; there it is different. A play that is worth while is done a certain number of times during a year; even in war times we will have an opportunity to see it. The play is kept living in the coun-

try. They have a repertory system. When a new play is produced it may be acted forty or fifty times the first year, then thirty times the next, ten times the next year, then five times, then once in five years; thus it is kept alive, actually existing one hundred, two hundred, five hundred years. That is, of course, the only sensible system there is. They again produce a good play, but they do not throw the old one away,—which is our system. We produce a play, let us say, in London. If it is a success, the next year it is transferred to New York, from New York to Chicago and Boston, and the next year it may strike the smaller cities, being played by stock companies; but the performance is not put on again. It is thrown away. It may be revised, that is, on the tenth anniversary when somebody happens to think of it and wants to celebrate the anniversary. Nobody in particular cares to go and see it; usually, in such cases, they revive something nobody wants to see.

Our dramas are acted to death in the first year. Certainly it would be a very much better system for the public, and also in the long run for the author from the standpoint of the author's royalties, if he had put out a play which could be done thirty times a year for thirty years than a play which would be done three hundred times in one year and never done again. He could afford to wait for his royalties, and his play would be kept continually in line. I find a number of my students in Columbia University happened to be in New York about four or five years ago, and suppose I am talking about "Mid Channel"; I find none of them have seen the play at all; all they can do is to read it.

Of course the proper thing would be to establish an international repertory theatre. I should like to see that with branches in London, New York and Chicago, in which we could keep alive the great plays we are doing in the English language instead of throwing them away.

Since we have not that repertory system at the present time, there is nothing left to literature but the publishing. Every good play, not only every great play, but every good play produced in the English language should be published. If people will buy them, the publisher will publish them. I do not personally urge you and all the other members to buy them; but if you will buy them, the publishers have shown a willingness to publish the plays you want.

The Chairman has asked me to speak particularly about the Drama League series. Doubleday, Page are entirely willing to publish any play you wish if you can find twelve hundred people in the country of a hundred million who will buy for 75 cents a certain play; provided Doubleday, Page can get it, they will publish it at once. In other words, it belongs to the Drama League, edited for the Drama League. But if they publish a certain play and less than one thousand buy, it is a little discouraging. The important point is that the plays must be sold. No great amount of money will be made but they do want to get their money back. They can publish anything for you, providing you will buy.

I have tried to show you that although I am more a seer than a reader of plays and take the side of the theatre, I do feel that the publication of plays is necessary at this time because the Repertory theatre has not been established, and I hope this publication of plays in America may become more broad in its scope. I have thought it one of the duties of the Drama League to educate people to buy and read plays. This is one of the most necessary things we have before us at the present time. The League occasionally fails to display a sufficient number of people who come to see our plays—it is a task to spend \$4.00. It is a great deal easier to go into the bookstore and buy one of our books, which would help a great deal.

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Animated discussion followed Mr. Hamilton's talk as to whether it were better to see the play first, then read it, or read the play, see it, and then read it again. Mr. Page considered it much more important to see it than to read it, if possible. Mr. Hamilton reiterated that the present-day drama is visual and that to see it is very necessary in order to get the proper atmosphere, and spoke of his experience with "The Man Who Married a Dumb Wife." He read it, pronounced it an impossible drama, and predicted its failure; but he had since seen it played, and his opinion had completely changed.

THE DRAMA

When *The Drama magazine* was started four years ago by Mr. Charles Sergel of Chicago and Mr. William Norman Guthrie of the University of the South, it was the aim of the editors to give to the English-reading host, especially to Americans, a long-desired opportunity to read drama which is art—instead of the puerile plays, printed generally at the time for unsuspecting ama-

teurs—and unfortunately, be it said, often demanded by them—and to give also a discussion of all phases of drama as art, its history, its technique, its possibilities, its mere joyous appreciation; it was, in fact, to be a drama lovers' Bible. It was thought that those thousands who were clamoring for the printed play in inexpensive form, the play which was making art history and giving permanent pleasure abroad, and which could seldom be seen in unmutated form even on the American stage, that these thousands would immediately send in their three-dollar checks and the magazine would become a permanent and valuable reality. The support was looked for of the many who talked vehemently of the possibilities of a new and great American drama—and to the American drama the quarterly promised to give unusual attention; not so much by printing American plays—which are not accessible if seized by the managers and seldom of value if they are not—as by offering typical examples of world standards, and by opening the pages of the magazine to free discussion. Enthusiastic response was awaited from the whole country, which was supposed to be lying in wait to offer aid to any fine drama art enterprise. When the editors, after two years of struggle to put the publication upon a sound financial basis, decided to give over its publication, the subscriptions amounted to—I forget the number—perhaps one hundred, perhaps two hundred.

A little over two years ago the Drama League of America, realizing that the magazine was the one publication of high rank in the entire English-speaking world wholly devoted in a broad way to the best interests of the drama, decided that the continuance of the publication was vital to its interests, the one organ uniting and synthesizing and giving standard to the various movements and interests in drama. Through a wholly altruistic attitude on the part of Mr. Sergel, who had come to control the quarterly, the transfer was made. While not supplying the League officers with an unlimited expense account, the subscription list is constantly growing and the magazine is earning the honor of being one of the very few quarterlies in this country which are making ends meet. *The Drama* pays for itself. This result is due partly to the publicity among drama lovers possible through the immense and broadly scattered Drama League organization. However, one can't feel that the centers are making a superhuman effort to support the project, a project which, to a large group that the League has not reached very vitally, seems the most worthy yet undertaken. Library and club subscriptions are now the magazine's greatest asset. These subscriptions are increasing, but without relation to the League centers. Every center should have a committee on *The Drama*, a working committee. The New York committee alone is showing excellent results.

The May *Drama* will contain what is to my mind a distinct contribution to American scholarship and letters—the notes of Ernest Fenollosa on the "Classical Stage of Japan," with translations of several Japanese Noh. This will be a part, within a few years, of a compendious volume on Oriental literature which is expected to be as epoch-making as was Mr. Fenollosa's work on Japanese art. The Japanese, you will remember, felt his value so greatly that on his death they sent a warship to convey his body. The finished work will be published in England. It is therefore gratifying that *The Drama* has been selected as the medium for first giving to letters this great work of an American writer whose recognition abroad is so much greater than at home. The work is edited by Ezra Pound. Other articles in May will be the "Making of the Pageant Book," by Frank Chouteau Brown, the conclusion of the three articles on the "German Stage and Its Organization," a discussion of the censorship by Thomas Dickinson of the University of Wisconsin, an intimate and amusing account of a visit to a modern Japanese theater, a reprint of a newly discovered little play, for a long time supposed to be the prototype for Shakespeare's Pyramis and Thisbe in the "Midsummer Night's Dream"; an article on the Drama League Series and the Kennerly series of modern drama, by Archibald Henderson; a personal experience in play-reading by Elizabeth Hunt, a number of reviews, and an article on Maeterlinck by Remy de Gourmont.

The August number will contain, among other things, Augier's brilliant *Mariage d'Olympe*, with an introductory study by Brioux, an interesting experience with Vedekind, and a farsighted paper by Huntly Carter on new phases in the drama today.

The November number will probably publish a play of Spain's most popular dramatist of today, hitherto untranslated into English, "Los Intereses Creados," of Benarente. An article on stage settings by Rabindranath Tagore and a remarkable poem on Shakespeare will also appear then.

The policy of the magazine remains as it has been, except that, so far as the writers will permit themselves to be curbed, the length of articles has been much decreased in order that a wider range of material may be covered. The play often is so long that very little space is left for other material. The magazine is becoming slowly, I believe, less academic, more definitely related to present life, present drama problems and enjoyments. When the income permits, it will become more so. The editors aim to be broad-minded and print the widest possible varieties of material that have relation to worth-while and interesting phases of the drama. That you will realize has been illustrated by the plays chosen, two from Germany, two from Italy, three from France, one from America, two from Russia, one—Tagore's—from India, one from Spain, one from Japan. The types have been equally diverse, from the symbolism of "The King of the Dark Chamber" to the historical tragedy of "Wildenbruch." In August it is hoped to begin a section of thumbnail reviews. Too much material on the drama is now printed to permit our former fullness of treatment. A few columns of significant news notes are projected. The latter the editors are approaching gingerly, for news notes in a quarterly violate all traditions of quarterlies.

The recognition that *The Drama* is receiving abroad is an increasing delight. Probably one-third of the manuscripts submitted come from France, Germany and England, and it is becoming easy to get good plays. Letters of appreciation from abroad are fairly common. Only this last week I have been delighted with brief eulogies of the magazine by Padraic Colum and by Huntly Carter. Perhaps the most flattering statement that has come to us was the following card:

British India.

Having heard through my foreign correspondents and booksellers in London and Paris about your high-class quarterly, *The Drama*, as the best journal to offer my customers who are interested in drama, I intend ordering from you to supply the same to my clients and others in India.

R. S. HONAGEE, *Kampte.*

May I express to you my sincere appreciation of what *The Drama* stands for publicly and has meant to me personally? As an organ of serious, considered and constructive dramatic criticism it is alone, so far as I know, in America, and the work it is doing in helping to formulate and establish permanent standards of judgment and taste for the American theater is invaluable.

With warmest wishes for its continued success, believe me,

Yours with sincere appreciation,

MAURICE BROWNE,

Director Chicago Little Theater.

April 17th, 1915.

This pleasing publicity is making the task of the editors much the easier in securing the best work of the most able writers. When the League took the magazine one could write a list of contributions or possible contributors on a page or half page. Now I have a rather full card catalogue of writers of rank who have offered their services.

The effectiveness of the publication is hampered by its being a quarterly and consequently so expensive. It is impossible to deal with any large number of current topics with any fullness and satisfaction; a quarterly is naturally devoted to wholly dignified and permanent material, whereas now this country alone is furnishing dozens of live, interesting topics that the representative drama magazine should discuss. The subscribers, too, are frightened away by the price. While we are entirely willing to pay one dollar and a quarter for a printed play, we will not pay seventy-five cents for any magazine even if the same play and much other valuable material appear in it. To any but an editor a magazine is a magazine and nothing more. And even the editor, of course, thinks his magazine alone is something more. The demand for a monthly devoted to the interests of the drama lover is so great that it will not much longer go unanswered. The question is one of the most pertinent asked here: Will the League control this organ of vital significance to American drama, or will it become a purely commercial venture? That such a publication is almost assured I happen to know.

THEODORE HINCKLEY, *Editor.*

REPORTS OF SPECIAL COMMITTEES CREATED AT THE LAST CONVENTION

THE CHILD ON THE STAGE

MRS. J. HARVEY ROBINSON, NEW YORK

It gives me a peculiar personal satisfaction to be able to assure you that your committee can report at least one positive result, and that is the partial education of the chairman. When she was appointed her only qualification was a complete ignorance of the subject, which might have been supposed, and in fact did insure an entire freedom from bias. Such ignorance, or at best vagueness of information, is not only characteristic of the general public, but, I venture to think, of many in this very special public before me. We have heard, in a general way, that there are laws against the appearance of children on the stage, and then when we see children on the stage, as we so frequently do, we are stirred to a vague wonder as to how it happens. We ask the friend sitting next us and he doesn't know any more than we do, and by the time we leave the theater we have again let the question slip unanswered into our subconsciousness.

Among those who have given attention to the subject there are two rather definitely opposing views, one being that children under fourteen should be prohibited by law from appearing on the professional stage under any circumstances whatever; and the other, that the stage provides an invaluable training school for the future actor or actress, and that children should be allowed to appear on the stage under certain conditions which should be defined by specific laws. The first view has been actively championed by the National Child Labor Committee, the second by the National Alliance for the Protection of Stage Children. Legislation on the subject throughout the various states is distressingly chaotic, but it corresponds, in a general way, to the three attitudes of mind already mentioned, namely, opposition, approval under restriction, and indifference.

To be somewhat more precise, there are eighteen states in which the child labor laws include children on the stage in their operation, through their prohibition of child labor in all gainful occupations under the age of fourteen, and with special prohibition of work after 7 P. M. in some states. In ten states there are special provisions in the laws permitting children to appear on the stage under certain conditions and restrictions, and providing more or less adequately for their protection, physical care and education. In fourteen states children are allowed on the stage with no restrictions whatever. There is either no Child Labor law, or it is so framed as not to include the employment of children on the stage.

To sum up: In eighteen states children are absolutely forbidden by law to appear on the stage; in fourteen states they are allowed to appear with no restrictions; in ten states they may appear under certain conditions.

I strongly suspect that but few in this audience could tell in which of these classes the state in which they live belongs. I have the lists here and shall be very glad to supply such meager information as I have at my command. And I shall be grateful if in return anyone can tell me about the laws in the following states, about which I have not been able to get information, namely, Indiana, Iowa, Kansas, Montana, Texas, Wyoming.

You may wonder why I interrupt my report to taunt you with an ignorance which I shared so recently and which I may perhaps be wholly unjustified in assuming. You may even be laughing in your sleeves at the airs I give myself over my newly acquired information. If that be the case, and if you are familiar with the state of affairs I have just outlined, I have only to ask why you do not do something about it. It is pure charitableness on my part to assume that ignorance is the excuse for the indifference of the public in this matter.

Obviously, the great discrepancies in the laws of the different states offer many opportunities for their evasion and even within the states that have either prohibitive or protective laws there is no regularity or uniformity in their enforcement because of this general ignorance as to the laws which I deplore. What often happens is this: Some flagrant violation of the law may attract attention, or a traveling company in which there is one or more children may appear in a place where there is either an individual or a society especially inter-

ested in the matter. The manager is brought before a local court, pleads guilty, pays the fine imposed and moves on to the next place on his route, where the performance goes unchallenged. And thereafter he avoids the place where he has had trouble. It is unquestionably in the smaller companies playing one-night, or even week stands, where the child is most likely to suffer, and it is just here where more interest and attention on the part of members of the Drama League would be of the greatest value.

The general question of the advisability of permitting children to take part in public theatrical performances is a complicated one, involving social and educational problems that lie outside the province of the Drama League. This committee does not ask you to adopt a definite policy at this time, but it does earnestly bespeak your serious interest in the subject, and it calls your attention to the following facts which must be faced:

First, that the present prohibitory laws do not prohibit—they are constantly being not only evaded, but flagrantly violated, and they offer a premium to falsehood and perjury as to the age of the child.

Second, in the states where the law interposes no obstacles to the employment of children on the stage, there is both temptation and opportunity for their exploitation under conditions which every decent and intelligent person must deplore.

Third, in those states where there is specific provision for the care and protection of children on the stage and for the conditions under which they may appear, such provision is often—I may say usually—wholly inadequate and very ill-enforced.

It appears therefore to your committee that there is abundant opportunity for the Drama League to use its influence for the benefit of the stage children themselves, and since whatever our individual opinions may be, we are all united in our interest in their welfare, it is the ardent hope of the committee that it may be the mission of the Drama League to find a common ground on which we can all work together to that end.

After careful consideration, your committee therefore offers the following recommendation:

That a permanent Committee on Stage Children, consisting of not more than three persons, be appointed, whose duty it shall be to keep informed as to the progress of legislation on this subject in the various states; to encourage officers and members of the League to report infringements of existing laws to the proper authorities, and in cooperation with state representatives and officers of important Centers, to promote the adoption of more adequate and uniform laws restricting and regulating the conditions under which children may be permitted to appear on the stage, and ensuring them proper care, protection and education.

States having prohibitive laws:

Alabama.	Illinois	North Dakota
Arizona	Kentucky	Ohio
Arkansas	Massachusetts	Oklahoma
Florida	Missouri	Pennsylvania
Georgia	Nebraska	Rhode Island
Idaho	New Hampshire	Utah

States where there is no law governing children on the stage:

Connecticut	New Mexico	Vermont
Maine	North Carolina	Virginia
Mississippi	South Carolina	Washington
Nevada	South Dakota	West Virginia
New Jersey	Tennessee	

States having specific laws:

California	Louisiana	New York
Colorado	Minnesota	Oregon
Delaware	Maryland	Wisconsin
	Michigan	

* * *

Mrs. Robinson added in the discussion that she had received a very interesting draft of law to be presented by Judge Lindsay on the subject, although he had written he had had to drop it because it could not be presented at the last

session of the legislature, and that she would be very glad to talk this over with any who might be interested.

Mr. Stuart Walker stated that he felt that a distinction should be made between the child who is traveling and the child who is a resident of the town. He brought out the fact that with almost no exception the child player loves his work, and that he is keenly disappointed when forced to leave the stage. In many other instances, the child has been known to be the sole support of his family, and his release from engagement has worked great hardship on the family. He felt this to be a subject which should have careful consideration before any measures were adopted which might work more hardship to the child than the present general conditions involved.

Upon motion, the report was referred to the Committee on Recommendations.

COMMITTEE FOR REDUCING THE PRICE OF SEATS

MRS. JOHN O'CONNOR, Chicago.

At the meeting of the board after the adjournment of the last annual meeting, when the discussion was on the advisability of the League using its influence in certain long-needed reforms in the theater world, I thought if there was one thing more than anything else for which I would like to work it was this—the reducing of the price of theater seats, for, I believe, its accomplishment would be a large factor in increasing the attendance at the theaters—one of the main aims of the Drama League.

I recall a meeting of one of the local centers several years ago, when Mr. Walter P. Eaton, emphasizing the need of seeing the play, instead of being satisfied with the mere reading, asked how many in the audience of three or four hundred had been to all of the bulletined plays, and only two hands were raised. I believed at the time, and still believe, that in part, at least, this small attendance at all of the bulletined plays was due to the price of seats. A striking declaration of this thing came from Mr. Eaton, a member of this committee, in his article in the *Atlantic Monthly* for January, "Class Consciousness and the Movies."

That the head of a household can take his wife and at least three children to the movies for the price of one gallery seat at a regular playhouse; that paying five times as much admission over for the top gallery, the patron of the spoken drama in any town except the four large centers, is generally taking chances with an unknown play and unknown players, means a practical desertion of gallery seats for the dramas of the better sort, the identical thing against which the Drama League is striving.

The playhouses are growing smaller every year, the galleries are being omitted, and the theaters are thus catering more and more to a \$2 crowd—all tending to the undemocratizing (if you will pardon the word) of the theater. Again, quoting Mr. Eaton, "just as the wage earners of a nation who have lived perpetually close to the sterner realities supply an element which the drama needs, which it must have, to achieve the universality and power demanded of any truly national expression in the arts, so a theater without a gallery means a drama without a soul." It may be urged that the result is inevitable in the supposition that our present system is inevitable, a supposition that few of us any longer hold. The theater in America is conducted under a system of competitive capitalization from which Mr. Eaton reminds us we long ago took our public schools and adds, "there is nothing to prevent our doing the same with our theaters except the negligence of the public."

I believe if public opinion in this direction is strongly enough expressed, the lowering of the price of theater seats and the abandonment of the intermediary or the scalper are possible. I mention these together, not because they are in any way associated, but because I believe they are two of the greatest obstacles in the way of a larger and more general attendance at the theatres.

With this in mind, a letter was mailed to the members of this committee because it was impossible to get them together for a conference, living, as they do, in the east and west, with the request that they express their opinions in regard to the advisability of sending it to the producing managers and asking for suggestions and additions.

The first answer received was from Mr. Eaton, who signed his name in approval. Only one other member was heard from, who called me by telephone a few days ago as he was in Chicago and said that he believed it was unwise to mail the letter to the managers.

I feel that the actions of the managers themselves, who no doubt are back of the movement in New York of the giving of coupons through the dry goods houses, barber shops, manicurists, etc., entitling the holders to reduced rates (exhibit accompanying coupons) to most of the theaters, ostensibly promoted by the "Public Service Corporation," are most significant.

Quoting from a recent newspaper article, "to a radical cutting of prices does one manager of a New York playhouse credit the greatest success he has ever had in the production of a play."

Is it the time to mail this letter to the producing managers, simply calling for answers on their part and which perhaps might furnish them an excuse to make peace among themselves, or is it a most inauspicious time?

* * * * *

The discussion was opened by Mr. Daily of Indianapolis, who said in part: "In my opinion, the price of the theater ticket has nothing to do with ticket speculation. Ticket speculation is made possible by the ability of the managers of the popular successes to sell their seats at an advance price over the box office. On the other hand, I do not feel that any price reduction that is possible now would enable the management to compete with the methods in the legitimate drama. The ordinary manager is in the same position as a business man. If you went to a business man who was losing money asking him to reduce the price of his goods, he would first look to see how the conditions were produced. I think the reduction can only come about by the change in conditions. I am going to suggest three ways in which I think this is possible: First, by an improved style of theater that will make every seat in the house equally desirable; second, by reducing the pay of the artist; third, by the reduction in the cost of the production itself."

Mr. Hamilton of New York stressed the fact that the higher the price the more it will appeal to some who feel that a lower price would mean a poorer performance. So long as there are those who feel that the price constitutes quality, the managers will not cut their prices, because they can sell the seats without doing so.

Dr. Burton: "Frankly, I do not believe it is wise at this time to send any letter direct to the managers. I am a firm believer that in the future there will be a return to \$1.50 for the maximum price. So long as we associate the best in any art with the price tag, we shall give \$2.50 and \$4; we shall get nothing until we dissociate the dollar tag from merit. There are three ways of doing that: First, the construction of the house. That means the building of the theater as a plain parallelogram of one homogeneous building material and the elimination of everything else, so that one part of the house is as good as another, and so that no one seat is better than another. Second, salaries of the artists; they are overpaid because their proposition is a financial gamble. They would rather have fifty dollars steadily, every week, and be sure of it, sure of a steady income, like the rest of us. There is no question about it. I have talked with dozens of actors and they have all agreed on this. The third trouble is the cost of the scenery. Art is seeming truth. A great deal of money is spent to produce a certain effect when a small amount would create the same effect; and just as soon as the unnecessary scenery can be eliminated you can reduce the cost of the production. We can reduce the price by bringing that condition about, but it will take time."

THE COMMITTEE ON CONDITIONS BEHIND THE SCENES

MISS GRACE GRISWOLD, New York.

There are serious difficulties in taking up this work. The first one is the question on the part of the theater manager that if the actor does not care about the conditions, why should we bother about it? There is another difficulty, and that is in the nature of the actor himself. His adaptability to circumstances, which makes him the successful actor, would do more than anything else to keep him from changing the conditions.

As to one-night stands, it is rather difficult to schedule the outrages we were subjected to in the different theaters. A campaign might be started which, planning for the actor, would have a power perhaps over the local manager that could not be exercised in any other way. We could get out a form which would schedule the things actually needed by the actor, and send this out to every theater in the country, and then furnish the actors with these forms to

check as they went about the country, showing what things were not given attention that should be done, this filled-in form to be sent back to the home office. We might also furnish the local manager with one of these, with the hope that as these were battered into his consciousness again and again something might be done. The closing of the theater on Sunday, that the actor might have his one day of rest, is another thing that might tend to the betterment of conditions.

Some of the dressing rooms in the Drama League towns were so vile you would not put your dog in them. Suppose you have a private theatrical in the theater—that is a very good time to take the general question up with your manager and on your own initiative. So far we have been unable to get the cooperation of the actors because of their preoccupation in other matters; and to take it up independently of them is rather difficult. In many of the smaller centers amicable cooperative work might be done with the managers.

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Miss Griswold alluded to her experience in London, where the manager of the theater had sent flowers to each dressing room on the opening night, saying he thought that as they were so far from home it might help to make them feel less lonely.

In the discussion Mrs. Stewart spoke of an experience: "The conditions Miss Griswold speaks of are absolutely true, but when she says we should leave it for the players to remedy, I say 'No.' The players have not the courage to take it up. I went to the manager of a theater which was in such a deplorable condition that you would not put your dog in it, and demanded that he clean my dressing room before I opened my suit case. My insistence finally resulted in the cleaning up of my dressing room and the cleaning up of every other dressing room. Then I had it reported to the health department; but there was a great deal of unpleasantness in connection with it, and not every actor has the courage to take so firm a stand in the face of unpleasant opposition."

THE SHAKESPEARE TER-CENTENNIAL

A luncheon was given in the ballroom of the Hotel Statler on the afternoon of April 23rd in honor of the 351st anniversary of the birth of Shakespeare. The nation-wide interest in the coming ter-centennial celebration and the part to be played therein by the Drama League and its centers, the American Pageant Association, the Folk-dance and various Festival Societies, and the schools, colleges and civic organizations throughout the country, were most ably discussed by those prominent in this movement. The remarkable enthusiasm aroused at this time resulted in the announcement of a special meeting on Saturday for conference with Mr. Percival Chubb, chairman of the Drama League National Tercentenary Committee, and long identified with the preservation of pageantry and folk-lore; Miss Mary Porter Beegle, secretary of the American Pageant Association, and Miss Mary Wood Hinman of Chicago, secretary of the American Folk-dance Society.

The following special program was given by the Toledo Shakespeare Association, whose members were present as guests of the afternoon. The president of the League, Dr. Richard Burton, presided, and introduced the several speakers and performers:

Group of Songs.....Eleanor Hazard Peacock
Mrs. John Raymond Mann, Accompanist.

Mr. Solon T. Klotz of Toledo was introduced and spoke on "Future Plays and Pageants for Shakespeare Clubs," saying, in part, that the time would come when lovers of Shakespeare would not be put off because a manager declared "there is no money in Shakespeare," for they themselves will furnish the money, do the acting and create the audiences. Future pageants and plays will be given by lovers of Shakespeare everywhere, and will give tremendous impetus to civic and educational advancement.

Five-minute toasts by members of the Shakespeare Association:

- "The Day We Celebrate," Mrs. Frank O'Neill.
- "To Mary Arden," Mrs. Herbert Stalker.
- "To Ann Hathaway," Mrs. William O. Holst.
- "Shakespeare's Contemporaries," Mrs. Mary C. Gilger.
- "The Compilers of the First Folio," Mrs. A. C. Stewart.
- "The Commentators," Mrs. Emmet Ash.
- "The Artists Inspired by Shakespeare," Mr. Barkhurst.
- "The Actors in Great Roles," Mrs. Homer L. Metzger.
- "The Amateurs," Mrs. E. Z. Alderdyce.
- "The Playwrights."
- "Our Mother Tongue," Mr. Claire G. Olney.
- "A Sonnet to Shakespeare," Miss Grace Wilson.
- "To Stratford-on-Avon," Mrs. S. M. Adams.
- "To Shakespeare Lovers Everywhere," Mrs. H. C. Walker.

Group of Songs.....Eleanor Hazard Peacock

Dr. Burton then introduced Mr. Robert Naylor Whiteford, the president of the Toledo Shakespeare Association, whose subject was "The Revival of Interest in Shakespeare on the Part of Clubs and Societies." After commenting upon the recent concerted action of civic and literary organizations to keep alive the traditions and knowledge of the greatest of all dramatists, as an indication of a most significant and hopeful attitude toward a better drama in America, the speaker traced the influence of Shakespeare throughout the three hundred years since his death. Instances of the borrowing of the great poet's ideas in art, religion, philosophy, even in technique, were cited from modern novelists and playwrights. In conclusion, Mr. Whiteford spoke at some length upon the work already done by the Toledo association.

Mrs. Robert Morris, the director of the Shakespeare classes in Toledo, in "The Ter-centennial and the Women's Clubs," advocated the national celebration of Shakespeare's birthday on April 23rd, as Lincoln's birthday on February 12th, is commemorated by Americans, making Shakespeare and his art an inherent part of American life. The idea of a tree planting as the simplest but one of the most practical and lasting forms of celebration in connection with the

Ter-centenary is the suggestion of the Toledo club, and is being promoted by them. The fitting place for such a tree would be in a public park or in a school yard or garden, and the added suggestion of a memorial bench beside it has been made.

The paper on "Shakespeare and the Present Generation of Readers," by Mr. Lincoln R. Gibbs, is reprinted in full below:

SHAKESPEARE AND THE PRESENT GENERATION OF READERS

LINCOLN R. GIBBS

Does the present generation read Shakespeare as widely as former generations have done? If not, can anything be done to remedy the situation? This is rather an educational problem than anything else, a task for the teacher—that of taking advantage of tastes that already exist, of harmonizing interests, of selecting an easy avenue of approach.

Probably the reading of Shakespeare gains, on the whole, from the present keen interest, in schools and colleges, in all things pertaining to the drama. But interest among students tends to the theatrical rather than to the literary side of the matter; it is Shakespeare the playwright that they love rather than Shakespeare the poet and master of wisdom. Some of us fear that the literary study of great drama will perish altogether in the present eagerness for representations. Without committing myself fully to the well-known paradox of Charles Lamb, that Shakespeare is notactable, I hold that that paradox borders very closely on the truth. In the more serious dramas there is a play within a play, addressed to more thoughtful attention than the theater can command. For, though the stage appeals to the most thoughtful, the most thoughtful cannot be at their maximum of mental activity in the theater itself. The force of large audiences is great and terrible. It may be wholesome and beautiful; but it is disquieting to individual judgment; many things in Shakespeare demand the "still air of delightful study." The very nature of dramatic exhibitions is such that, for the sake of vividness, there must needs be a sacrifice of impressions. The testimony of science is decisive: "Great vividness of sense-impressions hinders the suggestiveness, the meaning, of the impressions; and, on the other hand, our grasp of the interconnection of things—the play of understanding over and around an object—takes the life from the sensations which the object gives, so that nature forces a double choice upon us, and will not give unstintingly of both at once." (Stratton, "Experimental Psychology," page 254.)

The result is the same, whether it be reflective wisdom or the higher poetry that is the question; a high degree of sensational interest distracts attention from either. Moreover, the modern stage, with its elaborate appeals to the senses, compares unfavorably with the stage of Shakespeare's own time. For the intellectual and poetic drama the very bareness of the Elizabethan settings was an advantage.

The present strong tendency toward emphasis on the vocal and social aspects of literature, which has been ably forwarded by a distinguished member of this organization, may influence unfavorably the studious reading of Shakespeare. Doubtless literature needs to make an escape from the study into public places; it needs the open air and free intercourse with men in order to regain elemental vigor. Rhythm, tone and color do indeed depend upon the spoken voice. On the other hand, all great literature, even dramatic literature, must seek to encourage the reader who takes the book to his closet, who ponders and deliberates as he reads. Public and communal in its origin poetry may be, but as thought deepens in the course of the ages, it develops an intense degree of privacy. The relation between book and reader becomes poignantly confidential, like talk between lovers. By stressing overmuch the public side even of dramatic literature, by overemphasizing the address to large audiences and the association with spectacle, we may easily sacrifice intellectual depth and all the shy graces that live in quiet. Certainly much of Shakespeare is to be whispered in private. Much of his work must be shouted from the housetops, to be sure, but not all. "He that blows through bronze may breathe through silver."

Plays must be read, then, as a supplement and corrective of the theatrical presentation, and for values that are reached through reading alone.

What, now, are the obstacles that our generation encounters in reading Shakespeare?

Obviously, there is the obstacle of archaic speech. This, like temptation, may be increased by a well-meant endeavor to overcome it. The conning of notes may easily be made a bugbear. The study of Shakespeare may be turned

into the dryest of grinds by focusing attention upon every bit of archaic speech. If we could only assume the interest of pupils, this method would be a pious rite in his honor; but the case is other. Before students can safely be forced to seek at every turn the precise shading of an author's thought, they must be filled with reverence for him. Their reverence is not fostered by investigations of his small obscurities. This may follow enthusiasm, but cannot cause it. After all, one may get a very accurate notion of Shakespeare's meaning without precise information about "miching mallycho."

A deeper cause of offense and estrangement for our generation is found in the improbabilities of Shakespeare's plots. The matter-of-fact we have always with us; and most valuable citizens they are. Peter Bell has a large following; there abound among us bankrupts of imagination, to whom a primrose by the river's brim is scarcely even a yellow primrose. Science prevails more and more in education. Its spectacular conquests of natural force and its brilliant achievements in the market, as well as its less tangible advantages, win for it the devotion of thousands of the most forceful and intellectual youth. Now education takes over its limitations with its advantages. Many an honest boy with scientific leanings cannot tolerate a seacoast of Bohemia, or conceive that a real human being might wander to that impossible strand, or imagine that a grave truth might be there discerned. Two evils are to be distinguished as resulting from the excess of scientific tastes among students at the present: one (which must be treated with great tenderness as only misdirected honesty) may be described as clipping the wings of imagination, so that she cannot fly to the region where she properly belongs; the other may be more unsparingly chastised—it is the heresy of the market place, the disposition to submit all things to the test of cash returns. This merits a few moments' consideration, in connection with the scientists and their deadness to Shakespeare.

Science is taught not solely or chiefly for pure love of truth, but largely as a means of controlling something. Science may grind many a grist, bring many a ship to haven, and be a strong slave and utility man for all sorts of work. All her great and little secrets may become gold in the pocket. All scientific formulas are formulas for control, as well as truths for contemplation. Now, a knowledge of Shakespeare gives to most men a control of nothing that is marketable. Arts, literatures and philosophies are systems of truth for contemplation. They promote no fortunes and minister to no vanities. The good they accomplish has no easy measure and does not win popular applause. Cash values laid down on the table Shakespeare hardly offers to his readers.

Now then can we conciliate the pragmatist who insists on measuring an author by service to some interest of his own? Can this bargainer with nature find his account in "Hamlet" and "Lear"? Probably not, without some correction of his standards of value. Even the shrewdest of Shakespeare's secrets of human nature are probably incapable of being used by one man for controlling or influencing the conduct of another. His is not like the modern psychology, which, in my view, has been recently degraded by commercialism. It has been brought to bear on salesmanship and advertising; it has been made subservient to the shopkeepers' art of arousing desire where no need exists, of overpersuading, of recommending merchandise with no respect to merit, so that the public in its turn should have a psychological defense against the scientific wiles of the merchant. The wisdom of Shakespeare, though in many instances worldly and shrewd enough, is not so formulated as to be available for this purpose. The worst that the commercial despoiler can do to him is to garble some of his quotable bits to adorn an advertisement. No fatal harm can result from this.

But can a second and nobler pragmatist find his account in Shakespeare? This nobler pragmatist refuses to read Shakespeare for traditional or conventional reasons. He insists that every author must contribute to the development of human interests. Now, then, it is feasible to convince an open-minded specimen of this type, that Shakespeare's wisdom and poetry, though unavailable for controlling others, are thoroughly available for controlling one's self. He may be a teacher of self-knowledge. This is a return to the venerable principle of culture, but it is culture wearing (and gracefully) a pragmatic garb of the prevailing mode. If no education is good except that which enables us to do something, to move something, to bring something to pass, we must undertake to show that many things ought to be done, moved and brought to pass within the confines of persons. Perhaps, ultimately, good effects may pass beyond the subjective field, may issue to business, politics, the street and the shop.

Now, I am convinced that Shakespeare himself could associate with these

scientists and persons of scientific bent, with profit and satisfaction on both sides. If he could enter a modern laboratory and watch the proceedings there for a few hours, he might discern some point of contact between himself and the priests of science that officiate there. Let us ponder this possibility a bit.

Before the fact, one might theorize to the effect that improbable situations and characters and plots would distort human characters out of all semblance to humanity; but this theory does not hold true. Portia and Imogen survive the absurdities of the stories in which they take part, and even Hermione issues from her impossible experiences into safe actuality. The fact seems to be that, although a strongly specialized bent towards romantic and highly emotionalized impressions (like Poe's, for example) may color and distort all things objective, in order to harmonize them with its own mood, Shakespeare's romanticism was not of this temperamental type. It was, for one thing, balanced by humor, and it accepted and reproduced a great mass of raw facts. It is legitimate to regard an improbable situation or plot as an experiment, comparable to the laboratory work of the scientist. As the experimenter controls conditions artificially, creates artificial nature, in order that some new truth may be discovered or some old one brought into clearer light, so the dramatist places human beings in impossible circumstances in order that some hidden virtue or heroism may declare itself and a better reality than that of every day be discerned. Without the artifice of the scientist, truth would lack precision; without the other artifice of the dramatist, human truth would lack demonstration.

I find that students are not repelled because there is any deep-seated archaism in Shakespeare's plays. They do not expect, in many instances they do not desire, to trace in him ideas that bear upon definite problems of our own time. It may amuse them to hear a parallel between Mark Antony and a modern demagogue; they may find that Portia is an anticipation of the suffragist. But they are more interested when the way is made open to them to recognize eternal types. Rejoicing in the serene and tender and august humanity of Shakespeare, they can, if they desire, transpose his music into a contemporary key, as Jane Addams transposed the problem of "Lear" into a very modern and acute problem. When they once recognize the permanent type they quickly see the propriety of disengaging it from a definite location in place and time and giving it a generalized setting. To deal with universals fruitfully, to give them warmth and the three dimensions of experience, is the work of literature. Shakespeare performs this task in all its parts supremely well. He is of his own age and of all time. Remove obstacles unobtrusively, place readers and pupils at the right angle of observation, respect their honest mental habits, even their honest prejudices, and they find something in Shakespeare to which they individually respond. And once he has them within the circle of his power he has still a charm to hold them.

THE TER-CENTENNIAL CELEBRATION

The remainder of the session was presided over by Mr. Percival Chubb, who, speaking on "The Ter-centennial Celebration," rallied the meeting on its solemnity, and made a plea for the festal spirit in the name of the Shakespeare of the modern poet's conception—him of "The honeyed corner at the lips," who flouted our "gloomy noddings over life," and whose smile was "broad as ten thousand beeves at pasture." Mr. Chubb told briefly, as the hour was very late, of the outlook for the Shakespeare celebration and the encouraging responses already made. He had been authorized to pledge Miss Margaret Anglin's support. It was hoped that she would bring a company of principals to St. Louis and other cities to present some play at a community festival, the supers of which, some five hundred, would be trained by the city, and would create a festival framework for the play. St. Louis wishes other cities to come in on this circuit scheme and to put all their energies into this to make the drama a real force for joy and growth in large cities. Mr. Chubb then outlined some suggestions for the participation of schools and colleges, recreation centers and clubs in interesting and profitable ways.

(Most of these suggestions were outlined in the first bulletin issued by the Drama League. As the demand for this bulletin has been very heavy, and as the supply is nearly exhausted, it might be well to give a brief outline of its possible forms of celebrations. (1) Community celebration; utilization of any annual festival or pageant already instituted—home weeks, fairs, May day, etc—may range from the simplest type of folk-dancing or processions in Shakespearean

costume. (2) Playground or neighborhood celebrations, in which simplicity should be the keynote. Folk-dancing and folk-songs by bands of mummers who might go from one street or park to another. (3) School and college: Pageantry and singing for elementary schools; in the high schools, the class play, the co-ordination of the departments in Shakespeare study, music, dancing, costuming, crafts. In colleges, the commencement exercises and plays and those functions which lend themselves to picturesque treatment might all of them be reminders of Shakespeare and his age. (4) Groups including settlements and neighborhood associations, Y. M. C. A., Y. W. C. A., drama clubs, musical clubs, Turner societies, all festival and civic organizations, might unite in any large celebration, civic or otherwise.)

A PLEA FOR ENGLISH COUNTRY DANCES IN THE TER-CENTENNIAL CELEBRATION

MARY WOOD HINMAN

Surely dancing as an art is both primitive and necessary, and therefore is an art worthy of grave consideration. However, something must be wrong with the present conditions under which this art survives, for the dancing in its present state seems unsatisfactory, lacking in beauty and losing its hold on the average individual; yet, if it is primitive and necessary, its necessity and its universal appeal cannot have changed.

Folk-dancing, which many of us hoped would become universal, as yet is unsuccessful in attaining the position of a universal recreation. Its usefulness in the schools is unquestioned, and under supervision it has proved invaluable to educators. Still it has by no means become the universal game for all ages, both sexes, our poor friend and our rich neighbor, and as we said above, if this art is both primitive and necessary the folk-dances used must therefore lack some essential quality. It becomes evident, then, that social dancing, because it comes nearer being universal in its appeal, must be acknowledged as a legitimate heir of the primitive art; but there are three objections to the social dancing of today which will kill its universal appeal:

First, the dance of today uses poor music, and has this so-called popular music rendered by instruments calculated to arouse the emotions least desirable (the drum, for instance, used by uncivilized people to excite, accompanied by the piano played to its limit—cover open and loud pedal on), and tunes played which have no beauty, no living, haunting melody.

Second, the average person dresses utterly unfittingly for free movements, the women and girls in too high heels or too low necks and foolishly expensive and perishable clothes, and with decided emphasis on the over-valuation of dress; and the men and the boys wear hot, uncomfortable dark clothes.

Third, the growing tendency to pick and choose, to stay in your own little group or even in couples. "The ingrowing tendency," and the everlasting necessity of the women and girls waiting for the men or boys to select them as partners.

In the Ter-centennial Celebration there seems a wonderful nation-wide opportunity to give back to the country, or at least to start on its way, the kind of dancing that will not contain the following objections: bad music, inappropriate dressing (or conditions that stimulate the love of over-dressing) or the form of dancing that will emphasize the selecting of partners, for we wish something that will pave the way for better and broader group feeling.

In this Ter-centennial we must have appropriate and historical dances—dances that actually took place at the time of Shakespeare—and we want their historic tunes.

We have all this in the English country dances.

Mr. Cecil Sharp, the leading English folk-song collector of England, found a book containing dance descriptions and their accompanying tunes in the British Museum, called "The English Dancing Master." This book was published by Playford in 1650.

With Mr. Sharp's life-long experience in collecting and noting down and preserving authentic folk-songs, the old-fashioned notations contained in this volume, under Mr. Sharp's experienced hand, soon became living, authentic dance tunes with the harmonies historically correct.

"The English Dancing Master" was the first collection of its kind published in England, and it held the field unchallenged for upwards of half a century. It is from this publication and the two following editions that Mr. Sharp has found the material contained in his three books, entitled "Country

Dance Book—Part I, Part II, Part III," (published by Novello & Co., England, with music published in separate volumes).

It is significant that whenever the country dance tune is mentioned in early literature, or in connection with the court functions of the sixteenth and seventeenth centuries the reference is invariably to one or other of the types contained in the earliest publication (1650).

Selden speaks of "Trenchmore" as a favorite court dance in the reign of Queen Elizabeth, and one finds "Dargeson" and "Sellinger's Round" mentioned in many of the old books. And do you remember the well-known passage in Pepys' diary describing a court dance at which he was present on New Year's eve of the year 1662? "The king then led a lady a single coronto, and the rest of the lords, one after the other, other ladies; very noble it was and a great pleasure to see; then the country dances; the king leading the first, which he called for, which was, says he, 'Cockolds All Awry,' the old dance of England." The old dance of England referred to is, without doubt, Playford's "Cockolds All a Row," and is included in the edition of "The Dancing Master" under its alternate title, "Hey Boys, Up Go We"; and then do you remember his entry on November 22, 1662, when he writes: "This day I bought the book of country dances against my wife's woman Gosnell, coming, who dances finely, and there met Mr. Playford."

As Mr. Sharp says, "we cannot be too thankful for the good fortune which has preserved a volume by means of which we can, if we will, reconstruct and revive the English country dance as it was danced in the days of its prime."

The country dances of the Elizabethan period actually answer all our requirements. Not only are they historically correct, but also they contain none of the objectionable points mentioned above, and their very attractiveness lies in these three essentials: good music, appropriate clothes suitable to free action, and group spirit.

Historically, these dances have always been danced purely for their own sake, for the pleasure they afford the performers and the chance for social intercourse that they provide.

The music for these country dances is fascinating as well as historical, lovely folk-tunes, tunes that are a joy in themselves, tunes with melodies that you cannot help but hum or whistle for days afterwards.

To be historically correct one wears simple clothes, gowns in which you can swing your arms, full skirts, low heels, cool, comfortable in every way, and you are dressed correctly only when you are dressed in this way. It would seem as ridiculous to do these dances in the average ballroom gown and would be considered as inappropriate as to play golf in a party dress. You are only in style when dressed simply. The men and the boys are cool and comfortable in white flannel or duck, or when using these dances for the Shakespeare pageant they wear the comfortable jerkin and hose.

The third point, the most important—these dances are danced in groups varying in size and the group spirit is topmost. Two women may dance together, you may dance with a small child, you may dance with a partner of the opposite sex; and if you chance to be a woman you may dance to your heart's content and not wait, heartsick, to be chosen.

Finally, these dances are easy for the teacher to teach and fun immediately for those who learn. They contain the great essential point, they are primitive in their appeal, they are fascinating to young and old, rich and poor, married and single.

And when the Ter-centennial is passed we have placed in the lives of all taking part a recreation that will appear to both sexes and all ages—not something we think will appeal, or something we think should appeal,—but something that actually does appeal, something that draws people, that makes them want to come out of themselves and actually take part in a recreation with their neighbors and friends—in short, we have left a form of the art of dancing, an art both primitive and necessary. * * *

Miss Mary Porter Beegle gave an account of the interest developing among college men in the Morris and other English dances, which was a revelation to many of those who heard her magnetic and forceful appeal for the preservation of this simplest and purest form of a national artistic expression. Her experience as the physical director at Barnard College in New York and as a teacher of folk and national dances, made this contribution of special value.

NOTE: Further suggestions concerning material and sources of information in planning a Shakespeare Tercentenary Celebration will be found on page 127.

PART III

Notable Addresses by Leaders in
Dramatic Movements

THE MODERN STAGE MOVEMENT IN EUROPE AND AMERICA

HIRAM K. MODERWELL

It is only within the last few years that we in America have become conscious of a revolution in the methods of theatrical production which the European theatre has undergone in the past decade. It is a revolution that has substituted beauty for ugliness, imagination for imitation, in numberless instances, and has enlisted some of the best artists of the age in the service of the theatre. But it is more fundamental than this. In its essence it is a complete reversal of the nineteenth century tendency of dramatic development.

It brings us back, in fact, to the ideals of the Greeks—the early Greeks. Greek drama, as Miss Isadora Duncan has reminded us, grew out of the worship of Dionysus, the god of drunkenness, of ecstasy, of the senses. And the Greek drama, with its dancing, its music, its stage-setting of hills and sea, its highly colored costumes and its reverberating verse, was primarily addressed to the senses. The Greeks in their plays sought to reach all the senses at once; the drama of the nineteenth century appealed to the intelligence alone. True, modern plays had visible stage-settings, using paint and some sort of design; the costumes were colored, and there was occasionally dancing, singing and incidental music. But a mere enumeration of these matters convince us how exclusively nineteenth century drama, on the whole, was addressed to the intelligence.

As the century wore on, and the tremendous stimulus of Ibsen waned in vigor, the artists began to grow more and more impatient with the modern theatre. They felt that none but third rate ability was being brought to the service of the stage, except on the literary and intellectual sides. Here they stood, masters of their separate crafts, knowing that the theatre could use the best of their genius and broaden the appeal of the arts a thousand times. But the theatre would not use them. Besides, art—particularly painting and dancing—had been passing through a revolution of its own. It had responded to the turbulent ideals of the late nineteenth century, seeking new creative vitality in scores of different ways. At the same time, the art appeal, for some reason or other, had tended to become narrowed to the private or studio public. It would seem that some of these artists felt that their arts had accomplished all they could in their separate fields, just as Wagner felt that pure music had reached its highest possible greatness in Beethoven. In both cases it was to the theatre that art turned in order to achieve a more magnificent appeal in co-operation with the other arts. It would seem, in fact, as though the modern stage movement were on the way to accomplish Wagner's ideal synthesis of all the arts—which he, being only one genius and not many in one—had failed to accomplish.

Whatever the cause, the early years of the twentieth century saw the master craftsmen in all the arts bringing their services to the theatre. For the first time since the days of classic Greece we see in the modern theatre all the arts synthesized in the production of the highest beauty. We have the art of color as such used with an expressive beauty that would have been impossible without long previous years of independent experimentation. We have expressive line and pure design performing its miracles in shadowing forth a specific emotional mood. We have the art of the dance teaching actors and dramatic mimes how to express feeling by the means most personal to man—by the body itself. Then we have music, not only in instrumental or choral accompaniment of the drama, but in the conduct of the play, supplying its harmony and modulation of voice and "tempo." And in this union of the arts the scientist has come in as one of the great artists. He has replaced the carpenter and mechanic of the old stage, and has brought some of the best fruits of modern scientific experiment to the service of the stage—partly in the construction and moving of scenery, but more especially in the production and manipulation of light and the modulation of light against color. And in all this enumeration of the arts, why do we not mention that art most proper to the theatre—the art of acting? If we are inclined to omit it, it is not because the modern stage tendencies wish

to belittle it. But it requires less mention. It has always been in the theatre and requires not revolution but steady growth. Nevertheless the art of acting has undergone striking changes in the modern movement. It has fused some of the best elements of the old romantic and the newer realistic styles, and has been forced to take account not only of meanings but also of the overtones which are so richly suggested in modern stage settings.

But these various arts, though they all (with the exception of acting) came to the theatre from outside, do not exist in the theatre as so many separate elements of beauty. They are all, when properly used, parts of THE ART OF THE THEATRE. The setting, for instance, should not be merely beautiful. It should, even in its most abstract form, suggest the mood of the piece. Color and lighting should charm the eye, but the eye should forget its pleasure in the impression of the whole drama. The new tendencies are criticized as including elements which are not proper to the theatre. But the theatre has always used color, lighting, design, gesture, etc.; the new influences have made these beautiful instead of ugly, expressive instead of mechanical. Critics also claim that the new settings "distract the attention" from the play. But the other day I heard a German casually observe that Mr. Belasco's settings distracted *his* attention because they were cluttered with detail. The difference was that the German critic had seen the new settings; the others hadn't.

I should like to survey the field of the modern theatre movement. But unfortunately I can do no more than indicate the nature of the various forces at work. If they are to be characterized here, it must be most briefly. The great originating force in the whole modern theatre movement is, of course, Edward Gordon Craig. All the advanced European theatres, without exception, acknowledge his artistic paternity of their work. His actual stage productions have been few, because his demands upon the theatre are too autocratic to suit the managers. His influence has been exerted chiefly through his designs, published in his two books and exhibited in the capitals of Europe. His writings, in his books and his magazine "The Mask," have provided immense stimulation, though they are far from supplying any formal creed or programme. His designs, of great simplicity, tend to the abstract, but they are wonderful beyond any others, in expressing with abstract means definite moods and emotional states. In his School of the Art of the Theatre in Florence, Italy, Mr. Craig has been training selected pupils in all branches of stage art, supplying abundant "background," together with a "foreground" of training and inspiration that is limitless. His production of "Hamlet," in the Moscow Art Theatre, staged entirely with the folding screens which he has patented, has sent his fame throughout the world. Another very pregnant influence is Adolphe Appia, whose book, "Die Musik und die Inszenierung," foreshadowed most of the modern stage tendencies. Mr. Appia, alone of all modern designers, is the equal of Mr. Craig. His settings are more romantic, but no less accurate in their regard for all the conditions of actual performance. He too, has done very little actual work in the stage, but recently, in the theatre of the Jacques-Dalcroze school at Hellerau, Saxony, he has produced marvels of atmosphere and lighting. Another producer of great originality is George Fuchs, who has worked at the Kunstler-theater in Munich, proceeding entirely according to his theory of silhouetting the scene and the characters.

In Germany there have been a multitude of brilliant scene designers: Stern of Berlin, with his fine feeling for costume values and for the "water color" scene; Ottomar Starke of Frankfurt, with his intensive experiments in atmospheric lighting; Adolph Linnebach of Dresden, with his clean-cut imagination; Roller of Vienna, with his feeling for the high romance of color; Fritz Erler of Munich, with his gentle and discreet pictorial sense—and many others. In modern Russia we have a very different school—one which seeks the greatest possible magnificence of crude color, and the greatest possible vitality of virile line. Most distinguished of these designers is Léon Bakst, who has provided many of the settings for the Russian ballet. Bakst's work ranges among many different styles and through many varied emotions. In particular he has raised the art of stage color to the highest point the modern theatre has yet seen. His imagination is epic and sensuous—that of Liszt, or of DeQuincy. Golovine has done a multitude of weird designs for the Imperial Theatre in Petrograd, and has created marvels by means of bold and rough suggestion. Benois, who is more particularly identified with the Art Theatre of Moscow, has a more lyric genius; his color is more harmonious, his line gentler. Many other talents of

the highest order have contributed to making the modern Russian school of scene designing one of the most magnificent in the whole history of art.

In France, before the war, the modern stage movement was in an infantile stage, and no distinguished artists had emerged from among the young men who were working for imagination in the theatre. In England, however, three men have gained international fame: Rothenstein, abstract and angular in style; Wilkinson, sensitive artist and born burlesquer; and Sime, master of tint and tone in bewildering abundance. In America there are scene designers of great originality and talent, who have already produced solid and convincing work: Livingston Platt, with his charming fancy and delicate color sense, who has made Miss Margaret Anglin's Shakespearean productions; Sam Hume, pupil of Gordon Craig, and adept in all departments of stagecraft, who has experimented boldly and produced scenes of great dignity and beauty; Robert Jones, who designed the setting and costumes for "The Man Who Married a Dumb Wife," and is restlessly creative in line color and posteresque conceptions; Josef Urban, who came from Vienna to be stage director and scene designer at the Boston Opera House, and has adapted his architectural style of design to opera, romantic drama and musical "venue" with unvarying brilliancy; and Clifford Pember, who has worked imaginatively at the Toy Theatre in Boston. This list is not selective, much less exhaustive. It is the merest indication of the admirable work which is being done in stage designing by many artists who have already proved their artistic originality and their technical ability. It seems already sufficiently evident that in the arts of the stage America need not be an importer, as she has been in music. There is such a thing as an American art of the theatre rising on the horizon.

This outline is almost criminally sketchy. I have tried only to show how the modern stage movement has its roots in the oldest and noblest achievements of man; how it includes in its present phase much of the best endeavor of the modern theatre international. After the great war is over, let us hope that the theatre, drawing on all nations and all art-crafts, and speaking to all people, will be one of the great forces in enabling men to understand and believe one another.

THE LITTLE COUNTRY THEATRE

By ALFRED G. ARVOLD, the Founder

North Dakota is a prairie state. Its land area comprises seventy-one thousand square miles of a rich black soil equal in its fertility to the deposits at the delta of the Nile River in Egypt. Its climate is invigorating. The air is a dry, wholesome air. The summer months are delightful. The fields of golden grain are inviting. The winters, on the other hand, are long and dreary, and naturally lonely. No geographical barriers break the monotony of the lonesome prairie existence. A deadly dullness hovers over each community.

The population of the state is distinctly rural. At the present time there are one hundred and forty towns with less than five hundred inhabitants. Of every eight persons to a square mile, seven are classed as rural. Seventy-two per cent of the people live in unincorporated territory. The vocation of the masses is agriculture.

One of the most interesting characteristics of this prairie commonwealth is the fact that a little over seventy-two per cent of the population is either foreign born, or of foreign descent. Only twenty-eight per cent are Americans. Of the twenty-five different nationalities represented in the state, there are one hundred thousand Norwegians, sixty thousand Russians, forty-five thousand Germans, and large settlements of Canadians, Swedes, Danes, Austrians, Irishmen, Englishmen, Hungarians, Scotchmen, Icelanders, Frenchmen, Welshmen, Bohemians, Dutchmen, Bulgarians, Greeks, Turks and Italians. All of these foreign elements came originally from countries whose civilizations are much older than our own. All have some form of social recreation in their previous national life, which if brought to light through the medium of some sociological force, would contribute much toward making our American life happier and better. To do this effectively will doubtless be a Herculean task.

In most respects, however, North Dakota is not unlike other states. People there are actually hungry for social recreation. Social stagnancy is a characteristic trait of the small town and the country. Community spirit is at a low ebb. Because of the stupid monotony of the village and country existence, the tendency of the people, young and old, is to move to large cities. Young people leave the small town and the country, because of its deadly dullness. They want life. Old people desert the country because they want better living conditions, and more social and educational advantages for themselves and their children. Moral degeneracy in the country, like the city, is usually due to lack of proper recreation. When people have something healthful to occupy their minds with, they scarcely ever think of wrong doing. Students of science attribute the cause of many of the cases of insanity among country people to loneliness. That something fundamental must be done along social lines in the country in order to help people find themselves, nobody will dispute. It is a mistaken idea of modern civilization to build great cities at the sacrifice of the country. To rob the country of those who produce will eventually weaken our social structure. The problem of the slum in the city will never be satisfactorily settled until the influx of the country people to centers of population is checked. This migration which continues from the country to the city year after year can never be stopped until the inhabitants of the small town and the country find their true expression in the community. It is then that they will become better satisfied with their lot, think less of the lure of the city, and build up a greater community spirit. The impulse may come from without, but the true genuine work of socialization of the country must come from within. The country people themselves must work out their own civilization.

With a knowledge of these basic facts in mind, and after a careful study of the requests received during the last seven years from every section of the state for suitable material for presentation on public programs and at public functions, as well as a personal acquaintance with hundreds of young men and women, whose homes are in the country, the idea of the Little Country Theatre was conceived.

The idea conceived, became an actual reality, when an old dingy chapel on the second floor of the administration building at the North Dakota Agricultural College, located at Fargo, North Dakota, was remodeled into what is now

known as the Little Country Theatre. In appearance it is most fascinating. It is a large playhouse put under a reducing glass. It is just the size of an average country town hall. It has a seating capacity of two hundred. The stage is thirty feet in width, twenty feet in depth, having a proscenium opening of ten feet in height and fifteen feet in width. There are no boxes and balconies. The decorations are plain and simple. The color scheme is green and gold, the gold predominating. Three beams finished in golden oak cross the mansard ceiling, the beams projecting down several feet on each side wall, from which frosted light bowls and globes are suspended by brass log chains, the indirect lighting giving a soft and subdued tone to the whole theatre. Simplicity is the keynote of the theatre. It is an example of what can be done with hundreds of village halls, unused portions of school houses, and the basements of country churches in communities. One of the unique features in connection with the Little Country Theatre is the Coffee Tower. It is just to the right of the lower end of the stage. It, too, is plain and simple. Its function is purely social. After a play or program has been presented, the friends of the Thespians are cordially invited to the Coffee Tower, and served with cakes and coffee. Everything possible is done to encourage and cement the bonds of friendship.

The object of the Little Country Theatre is to produce such plays and exercises as can be easily staged in a country school, the basement of a country church, in the sitting room of a farm home, in the village or town hall, or any place where people assemble for social betterment. Its principal function is to stimulate an interest for good clean drama and original entertainment among the people living in the open country and villages, in order to help them find themselves, that they may become better satisfied with their surroundings. In other words, its real purpose is to use the drama, and all that goes with the drama, as a sociological force in getting people together and acquainted with each other. Instead of making the drama a luxury of the classes, its aim is to make it an instrument for the enlightenment and enjoyment of the masses.

In a country town, nothing attracts so much attention, proves so popular, pleases so many, or causes so much comment, as a home-talent play. It is doubtful in my mind whether Sir Horace Plunkett ever appreciated the significance of the statement he once made when he said that the simplest piece of amateur acting or singing done in the village hall by one of the villagers would create more enthusiasm among his friends and neighbors than could be excited by the most perfect performance of a professional in a great theatre, where no one in the audience knew or cared for the performer. Nothing interests people in each other so much as habitually working together. A home talent play not only affords such an opportunity, but it also unconsciously introduces a friendly feeling in a neighborhood. It is something everybody wants to make a success, regardless of the local jealousies or differences of opinion.

Scarcely a year old, the work of the Little Country Theatre has already justified its existence. It has produced many plays and other forms of entertainment. All the people who have participated in them seem to have caught the spirit. One group of young people from various sections of the state, representing five different nationalities, Scotch, Irish, English, Norwegian and Swede, successfully staged "The Fatal Message," a one-act comedy by John Kendrick Bangs. Another cast of characters from the country presented "Cherry Tree Farm," an English comedy, in a most acceptable manner. In order to depict Russian life, one of the dramatic clubs in the institution gave "A Russian Honeymoon." An illustration to demonstrate that a home-talent play is a dynamic force in helping people find themselves was afforded in the presentation of "The Country Life Minstrels," by the Agricultural Club, an organization of young men coming entirely from the country districts. The story reads like a romance. The club decided to give a minstrel show. At the first rehearsal nobody possessed any talent except one young man. He could clog. At the second rehearsal a tenor and a mandolin player were discovered; at the third several good voices were found; a quartet and a twelve-piece band were organized. When the play was presented twenty-eight different young men furnished a variety of acts equal to a first-class professional company. They all did something, and entered into the entertainment with a splendid spirit. Last fall ten young ladies from the country districts of the state of North Dakota presented eight one-act plays. Each one of these young ladies acted as the director of a play. They not only selected the amateur play, which they presented, but they promoted the play and trained the cast of characters as well. One of

the plays entitled, "American Beauties," was staged in a creditable manner. The young lady who trained it is a product of the country. Every detail was carried out. The other plays likewise were cleverly acted. Two original plays, "For the Cause" and "The New Liberator," both written by young men in attendance at the institution, were staged.

Perhaps, the most interesting incident that has occurred in connection with the work of the Little Country Theatre was the staging of a tableau entitled, "A Farm Home Scene in Iceland Thirty Years Ago," by twenty young men and women of Icelandic descent, whose homes are in the country districts of North Dakota. The tableau was very effective. The scene represented an interior sitting room of an Icelandic home. The walls were white-washed. In the rear of the room was a fireplace. The old grandfather was seated in an arm chair near the fireplace reading a story in the Icelandic language. About the room were several young ladies dressed in Icelandic costumes, busily engaged in spinning yarn and knitting, a favorite pastime of an Icelandic home. On a chair at the right was a young man with a violin, playing selections from an Icelandic composer. Through the small windows rays of light representing the Midnight Sun and the Northern Lights were thrown. Just before the curtain fell, twenty young people, all Icelanders, joined in singing the national Icelandic song, which has the same tune as "America." The effect of this tableau was tremendous. It incited other students of foreign descent who were in attendance at the institution to present tableaux and scenes depicting the national life of their fathers and mothers.

In other words, the Little Country Theatre served as a sociological force in bringing out the different forms of social recreation of the national life of the foreign elements who reside in the state of North Dakota. Four other young people presented "Sam Average," a short play by that well-known dramatist, Percy MacKaye, which was very well done. Preceding the plays the folk dances of different nations are given. In all the plays presented the young men and women who take an active part are required to do their own "make-up" work and costuming. If a sitting room scene is to be arranged on the stage the young ladies in the cast arrange it. The young men always set the scenery, attend to the lighting effects, raise and lower the curtain, and look after the properties. In fact everything possible is done to give them sufficient training in the production of the plays, so that when they go back into their home communities they will possess ample information to know how to get up a home talent play and do everything that goes with it.

The influence of the Little Country Theatre in the state as well as the nation has been far-reaching. Scarcely a day passes but what somebody writes asking for information in regard to it. Today, for example, there are a dozen requests on my desk for copies of plays as well as inquiries on how to stage plays. These requests usually tell something interesting about the social condition in the community. In North Dakota at present between fifteen hundred and two thousand people are participating in home talent plays, due primarily to the influence of the Little Country Theatre. The requests come from every section of the state. The people seem to have caught the spirit of the Little Country Theatre idea. They realize that something fundamental must be done to satisfy their intense hunger for social recreation. During the last year, one thousand five hundred and ninety-two pieces of play matter, have been loaned to individuals, literary societies, civic clubs and organizations. Of the different requests received from hundreds of people, one is especially worthy of mention here. A country school teacher in the northern part of the state, sent for several copies of plays and play catalogs. None of the plays suited her. She decided to give an original play, "The Comedy," written by one of her friends. She wanted to carry the Little Country Theatre idea out in the community. When asked for a description of the staging of the original production, she sent me the following letter which is indicative of what people really can do in the country to find themselves. I shall quote only a part of the letter: "When I wrote you about 'The Comedy,' I do not know what idea I gave you of it; perhaps not a very true one, so I am sending you a copy. The little German song is one I learned from a victrola record, so the music may not be correct, but with a little originality can be used. This little play has the quality of making the people expect something extraordinary, but when performed the parts are funny, but still not funny enough to produce 'a roar.' They are remembered and spoken of long afterwards. I wish I knew just what to write about or just what you wish to know. I liked our arrange-

ment of lights. We only had lanterns. A dressing room was curtained off and the rest of the space clear. We hung four lanterns in a row, one below the other, and had one standing on the floor at the side opposite from the dressing room, and then one on the floor and one held by the man who pulled the curtain on the other side. This gave splendid light. There was no light near the audience, except at the organ."

The spirit of the Little Country Theatre is contagious. An alert and aggressive young man from the northern part of the state, who witnessed several productions in the theater last winter, was instrumental in staging a home-talent play in the empty hay loft of a large barn last summer. The stage was made of old barn floor planks. The draw curtain was made of white cloth. Ten barn lanterns hung on a piece of fence wire furnished the border lights. Branches of trees were used for a background on the stage. Planks resting on old boxes and sawhorses were used for seats. A victrola machine served as an orchestra. About a hundred and fifty people were in attendance at the play, and were more than satisfied with it. The proceeds were given to a country baseball club. A physician who recently settled in a small community in the Philippine islands is actively engaged during his spare moments in working out the Little Country Theatre idea. Several residents of Porto Rico are doing likewise. Scores of country districts in the east and west, north and south, have inquired into its feasibility and many are carrying out the plan.

Just recently the village of Amenía, North Dakota, opened up The Amenía Little Country Theatre. It is located on the second floor up over a country store and has a seating capacity of about one hundred and seventy-five. The stage is small. Screens covered with brown burlap are used for scenery. The curtain is a draw curtain. It was my good fortune to be present at the opening of this institution and witness the production of an excellent three-act comedy. Standing room was at a premium. The histrionic talent displayed by the community Thespians was remarkable. Everybody enjoyed the affair.

About a month ago several young men and women from different sections of the state staged an original one-act play called "The Prairie Wolf." It was written by a young man named John Lange. They did practically all their own rehearsing. The play was produced in the Little Country Theatre and was a tremendous success. Twenty different communities have already asked for permission to present it. The action in the play was superb.

While the work of the Little Country Theatre is still in its infancy, it has infinite possibilities. If it can inspire people in the country districts and small communities who are dissatisfied with their surroundings, who are lonely and have little ambition in life, to do the bigger things in life—to get along with each other in order that they may find themselves, it will have performed a service which will be invaluable to mankind. It is not until the country people themselves can be taught to appreciate their surroundings, and to realize that there are tongues in trees, books in running brooks, sermons in stones and good in everything, that we shall have a healthy civilization in America. God's gardens are in the country. The country people are the real sinews of society.

The drama is a medium through which America must *inevitably* express its highest form of democracy. It must be considered more in a sociological than in a literary sense. When it can be used as an instrument to get people to express themselves in order that they may build up a bigger and better community life, it will then have performed a real service to society. When the people who live in the small community and the country awaken to the infinite possibilities which lie hidden in themselves thru the impulse of a vitalized drama, they will be less eager to move to centers of population. The question of unemployment will no longer puzzle the cities. The moral tone of the country will be improved and loneliness will cease to be a cause of insanity. Then the lure of the city will be a thing of the past. To help people find themselves and their true expression in a community is the great idea back of the little country theater. It will serve as a sociological experiment station. Every day its vision grows bigger. In years to come, if the idea is thoroughly carried out, there will be more contented farm communities in the state of North Dakota because the people will have found their true expression in the community. As a dynamic force in spreading the gospel of social recreation among people who reside in this and other states its worth can never be computed. The social life which will eventually be built up around the community will be one characteristic of the inhabitants of that community. It can be nothing else.

EDWARD GORDON CRAIG, MASTER

By OLIVER M. SAYLER

(Reprint from *Indianapolis News*.)

I came back from Europe last fall with one supreme enthusiasm—Edward Gordon Craig. To save the discussion of him for the last article in the series required considerable forbearance, but I desired to get as long a perspective as possible before I trusted myself to write on this man who possesses the greatest imagination in the theatre of our time if not of all modern time.

My first glimpse of Craig, the man, came in Munich in July, in answer to a note I had sent him. Writing from the Arena Goldoni, in Florence, he said: "I shall be here or very near here all this month—no holidays except fresh work. The school is much changed since I planned it first. It is a real instead of a theoretical thing. If you give only five days to the whole of Italy it is your fault if you miss me. Munich holds nothing except patterns and measuring sticks. Italy holds a spirit."

Arriving in Florence, I went to the offices of the Mask, the quarterly magazine which is published to spread Gordon Craig's theories of the new art of the theatre to the world. There I made my appointment through Miss Lees, his secretary, to see The Chief. It was midafternoon under the hot sun of summer Italy when I rang the bell and was ushered in through cloistered rooms to the stage of the secluded open-air theatre which serves as the workshop and schoolroom of the master. He came forward to greet me dressed in immaculate white, his flowing prematurely gray hair framing a face whose charm betrayed its Terry ancestry.

"You must admit," I said later in the summer to an Englishman who denied Craig any rank as a creative artist, "you must admit that he is a fascinating personality." "Fascinating!" came the reply. "Of course. He can't help it. He's a Terry."

Between Gordon Craig and Ellen Terry there is the most ardent kind of hero worship. The son adores the mother as a saint. He is still the boy of four or five who thinks that God couldn't create a more wonderful woman than Ellen Terry. What the mother thinks of the son I recorded at length at the time of her visit to Indianapolis in January.

Over the teacups Gordon Craig talked of his mother and of the great Irving, in whose company he visited America a number of years ago, and of Duse and the spirit of Italy. Then came a trip through the strange byways of the Arena, with its remains of a medieval monastery and its century old open air theatre and its workshops transformed under the spirit of the master to a place where song and joy travel hand in hand with daily toil.

* * *

Gordon Craig is first and always the artist. Like all true artists, he is willing to wait. He believes that he is right and that if his vision does not come true in his own day, some one else will carry it on. Like all true artists, too, he makes the simple tasks of every day a matter of beauty and skill and precision. But it is not in his conscious moments as overseer that Gordon Craig, artist, is most delightful. The artist soul shines most brightly when he is fingering the pages of some book of his sketches for you. His soul feeds on the beauty of line and movement and color. He will take you around his studio, stop before a marionette from the South Sea Islands and suck supreme joy out of watching the insinuating curves of its arms as he draws them out and back.

In fact, Gordon Craig is so completely and unconsciously the artist that you aren't quite sure where his practical and creative side ends and his philosophical and imaginative side begins. His artistic vision is clear, but his expression of it in words is vague and abstract. That is probably the reason why so many sincere workers in the theatre fail to grasp Craig's message. Although he is a great imaginer of great things, he is not a great advocate. Like all artists, whatever vision comes to him is for the moment the greatest thing he has dreamed. If that vision be marionettes, then the actor must depart forever from the theatre. If that vision be masks, then the actor may remain but he must wear a hard and fast second face over his real face. If Craig goes out on the street and finds delight in watching a group of Italian boys clog dancing, then

back to his school he goes and all his pupils must learn clog dancing as one of the fundamental elements in the art of the theatre. Gordon Craig thus reserves the right to change his mind or his imagination as often as he pleases. Those who blindly follow that imagination find themselves in difficulty trying to keep up. Sometimes they let their vision crystalize while the master is up and on to something new.

And so you will find dozens of allusions in our public prints to this or that "done in the Gordon Craig manner." "What is the Gordon Craig manner?" he asked me. "I don't know what it is myself," he added. The truth is Craig grows and what was the Craig manner ten years ago has been forgotten a dozen times by the Craig of today.

* * *

There are many people who are impressed only by the actual work a man has done—the tangible things you can stack up like a cord of wood. Judged by such standards, Gordon Craig is a mere beginner. In his forty-three years on this earth he has acted some, written less and produced still less. But he has thought and he has dreamed and he has experimented more than all the mere workers in the theatre in the last generation. Until two years ago he found an outlet for his pent-up spirit only in the publication of his quarterly journal of the art of the theatre, "The Mask," and in creating designs for the new art of the theatre which he exhibited all over Europe. But two years ago through the generosity of Lord Howard de Walden and a few others the old convent and open air theatre in Florence, known as the Arena Goldoni, was set apart for a school for the art of the theatre.

This school is not a school at all in the modern efficiency-mad sense. It has no curriculum; it has no definite lessons to learn; it has no tests, no examinations; it has no hours for classes. It does have an open door both in and out and you are just as likely to leave because The Chief finds you a hopeless piece of clay as you are because you find him an idle dreamer. The school comes nearer the peripatetic institutions of ancient Greece than anything in our modern cut-and-dried education. The only rule that hangs over you is: Experiment! The only lesson you learn is Experiment! The only aim and end of your existence in the school is: Experiment!

Probably the most practical results of the two years of experiment in the school are the development of movable screens as scenery and the adjustable proscenium arch, both of which Craig has patented throughout the world. "This is what we believe in today," he said to me after he had demonstrated the strangely powerful emotional effects obtained through the use of the screens with various colored lights. "We do not pretend that there is anything final about them. If we discover something better than screens tomorrow, we'll scrap the screens immediately."

* * *

The future of the School for the Art of the Theatre is problematical. It depends on Craig's ability to attract men to him for the purpose of inspiration and experiment. Probably his keenest hope is that some of the creative leaders of our stage today will sacrifice their creative work for a time and come and work with him.

"Just think," he said to me, "how much it would mean to the development of the art of the theatre if such men as Granville Barker or Winthrop Ames would come to Florence where we could work together. Who knows but that one of these men with the leisure to think and experiment and dream might take the leadership and compel me to follow! I would be willing to do it for the sake of the art of the theatre, for we are all merely workmen toward a common goal."

THE NEW STAGECRAFT

AN EXHIBITION IN DETROIT ARRANGED BY SAM HUME

The people of America have heard more and more each season of the great progress in stage design and theatrical production that has absorbed the energies of the theatre directors of Germany and Russia in the last ten years. By original and distinguished use of color and design, new beauty has been brought into the playhouse, beauty especially adapted by strict stylization to the nature of drama produced.

Our first glimpse of such work came through Max Reinhardt's production of "Sumurun" three years ago. Joseph Urban's settings at the Boston Opera House, Livingston Platt's designs for Miss Anglin's Shakespeare, and Mme. Pavlova's reproductions of Bakst, Sime, Rothenstein, Dubuginsky and Wilkinson have further acquainted us with the New Stagecraft.

Sam Hume—himself a producer and designer of this new field—has endeavored to gather together as complete a collection as possible of sketches, photographs and designs of stage settings and costumes by such leading artists as Gordon Craig, Leon Bakst, Adolf Appia, Fritz Erler, Alfred Roller, Alexandre Golovine, Emil Orlik, and the many German artists who supply designs to Max Reinhardt, etc. He is also attempting to show through sketches and models by Joseph Urban, Robert Edmond Jones and others the work being done in this country or by native artists along these lines. It is Mr. Hume's aim to give some idea of the light effects that can be produced on stages employing the "Kuppel Horizont" or Cupola Horizon, a device in use in some of the Continental theatres, but not yet seen in this country. A brief talk, explaining in detail, will precede each demonstration.

KENNETH MACGOWAN.

MODELS BY JOSEPH URBAN.

Of Opera Produced at the Boston Opera House.

Joseph Urban stands supreme among the designers in this country. He is practically the only thoroughly trained representative of the best European methods in America at this time. Mr. Urban, who is a Viennese, was trained as an architect. He furnished and decorated the Abdin Palace for the Khedive of Egypt, built castles, designed monuments and planned the Czar bridge at St. Petersburg, for which an international prize was awarded him. Leaving his post as artistic adviser to the Opera House in Vienna, he came to this country in 1912 to the Boston Opera House. His two seasons there were more brilliant by far in all that concerned the stage than any other American theatre could boast. His early training shows in all his work, which is solid and massive, with vigorous outlines and firm execution. His sense of style is that of the mature artist. Each of his opera settings has a distinctiveness and individuality of its own, and duplicated in no other. Mr. Urban's settings are the product of a most wonderfully fertile creative imagination. His versatility seems inexhaustible.

In the exteriors shown here Mr. Urban's use of the cyclorama or semi-circular back drop is to be noted. In the settings for the "Tales of Hoffman" an inner or false proscenium, a device common in Europe, is employed. This inner proscenium, which remains throughout the piece, has a portal in the right and left hand pylon. These portals are used for exits and entrances in the various scenes set behind the inner frame. Many of these models give one a very good idea of Mr. Urban's method in painting the large scene. Most of Mr. Urban's work is executed according to the pointillage method. Instead of painting with one pigment the color he wishes to show, he paints its various component parts and lets them mingle before the spectator's very eyes, when the light draws them out, much as in the real world.

This method of making light live by painting its component parts has been brought to a high excellence by Mr. Urban, who is an expert in its use. But the more important use of this method consists not in the sense of motion it gives to light, but in the way it enables the producer to put any number of potential colors on his canvas, each waiting its time to be revealed. Any color which he thus puts on a surface will remain dark until it is brought out by a light similar to it. Only such colors are revealed as correspond to the light used. Thus Mr. Urban is able to put almost any number of colors upon his canvas if he arranges them wisely. It is because of this spotting or pointillage that his surfaces change so remarkably from one hue to an utterly different one.

Perhaps the most imaginative of the young American designers is Robert Edmond Jones, who has recently come into prominence through his work for Granville Barker in New York. Born in New Hampshire, graduated from Harvard, and for a time instructor there in the Department of Fine Arts, he afterwards went to Germany where he studied in Berlin. He returned to New York last November and was taken over by the New York Stage Society. On Granville Barker's arrival he was transferred to his staff and at once set about designing the scenery and costumes for Anatole France's comedy, "The Man Who Married a Dumb Wife." For this production he painted the scenery, dyed the materials, fitted the costumes and head dresses and even made the shoes.

"The Comedy of the Man Who Married a Dumb Wife"—to quote France's title in full—passes within and without the dwelling of Master Leonard Botal, judge in the law courts of medieval Paris. In his stage direction, though France, with barely three short plays for occasional pastime, is by no means practiced man of the theatre, he has asked for scenic suggestion of the quays about the Pont-Neuf, and rather elaborately furnished the living-room of Master Botal. Mr. Barker and Mr. Jones have simplified these prescriptions and in their setting there is hint of medieval Paris only in the conventionalized design of the house and in the costumes of the personages. The spectators simply see the flat and perspectiveless side of Botal's dwelling. It is neutral gray, timbered in black. A narrow door to the left gives entrance to it; above the door is the simplest of little balconies; further toward the right is a small window, in the fashion of the time, through which the audience catches glimpses of figures ascending and descending the staircase in Master Botal's living-room. High in the wall and opened wide to the auditorium, that room, as the picture herewith suggests, fills the right hand of the stage. It is shrewdly balconied; it contains no more furniture than the necessities of the action and illusive suggestion require. The whole impression is simple, grave, reticent and decorative. The setting is part frame, as in the chamber, and part background, as in the rest, for the play. It does not exactly picture the scene; it merely accords decoratively and suggestively with the matter and the manner of the play. Incidentally also, it discloses in Mr. Jones' work, which has relied rather on power or charm of color for its quality and suggestion. On the other hand, the costumes of the diversified folk of the play seem exactly medieval in aspect and are often rich in color. In the eddying action, they often weave vivid patterns of their own."—H. T. PARKER, in *Boston Transcript*.

11. The Man Who Married a Dumb Wife.

Granville Barker Production.

The gray, black and gold of the room in this set with the touch of red in the ladder, make it an ideal background for all colors.

12. The Merchant of Venice.

(An Interpolated Scene.)

Of this Mr. Jones says:

Immediately after the close of the trial scene the curtain rises on this picture: The silhouette of a great bridge, along which Shylock passes from right to left, black against a dull red sky, till he is lost to sight in a tangle of masts and ropes." The scene is done wholly in black against an intense red sky. Mr. Jones' work in connection with the Deutsches Theatre in Berlin has developed in him a keen sense of the dramatic, which is never absent from his designs.

13. The Cenci.

MODEL BY WILL RONEY.

14. Captain Brassbound's Conversion.

MODEL BY JOSEPH LINDON SMITH.

15. Plan and the Star.

A pantomime, with music by Edward Burlingame Hill, first produced at the MacDowall Festival, Peterboro, New Hampshire.

MODELS BY FRANK CHOUTEAU BROWN.

Settings for Prof. Gilbert Murray's *Andromache*, Boston, Mass.

16. The Hall in the Castle of Pyrrhus.

17. The Sacred Gorge of Thetis on the Sea Coast of Phthia.

MODELS BY C. RAYMOND JOHNSON.

Productions by Maurice Browne at the Chicago Little Theatre.

18. The Trojan Women of Euripides.
For the Chicago Little Theatre Company's National Tour under the auspices of the Woman's Peace Party.
19. The Medea of Euripides.

MODEL BY SAM HUME.

Stage of the Greek Theatre at the University of California.

The Theatre patterned after the ancient one at Epidaurus, Greece, was designed by John Galen Howard, San Francisco.

MODEL BY DOROTHY AARONS.

(Second Years Student of the Detroit School of Design.)

20. A Setting for Ballet.

MODELS BY CLIFFORD F. PEMBER.

Productions at the Toy Theatre, Boston.

21. Miss Muffet's Birthday Party—The Dream Scene.

"This setting did not in the least suggest a real wood, but it was wood of childish dream expressed in terms of lime and color by a very materially helping artist—a bluish wood, a pinkish wood, a radiant wood, a wood of slender and drooping trees to be found in no mortal forest, and a wood of sunny vistas that wandered away into other nowheres, in which artists might be waiting with as light, bright colors, and so happy a sense of half-primitive and half-conventionalized fantasy."—H. T. PARKER, in *Boston Transcript*.

22. Great Catherine—Scene III.

Production by Gertrude Kingston, Founder of the Little Theater, London.

"This is a model of the settings that Mr. Pember of the Toy Theatre designed for the production there of G. Bernard Shaw's play, 'Great Catherine,' seen for the first time on the American stage. It represents the great and spacious terrace of the Empress's palace in the St. Petersburg of the eighteenth century, on which the third scene of the piece—it is not divided into acts—passes."

23. Great Catherine—Scene I.

The scenery for this piece was of generalized and suggested, rather than detailed, Russian semblance.

MODELS BY SAM HUME.

24. Setting for the Poetic Drama.
25. Setting for the Poetic Drama.
26. Setting for the Poetic Drama.
27. Anthony and Cleopatra—Act IV, Scene IX.
28. The Romance of the Rose.

A Pantomime—Scenario by Sam Hume. Music by T. M. Spelman
II. The scene is laid at the junction of the streets in a medieval town about midnight.

29. An Arrangement of Screens.
30. Another Arrangement of Screens.

These two models—the first in solid color, the second having the surfaces of the screens decorated—are intended to show the possibilities of this device as a solution of the often perplexing question of scenery on limited stages and for groups of players with limited means and facilities. They cannot, of course, be employed for all plays, but for many comedies, where the piece depends more upon the brilliance of the dialogue than on the environment, they make an excellent stage decoration. These two arrangements and decorations are purely arbitrary.

31. The Chinese Lantern.

By Laurence Housman.

"The setting was a sharply conceived conventional interior (Japanese rather than Chinese in effect but so are the names of H. Housman's characters), eliminating all detail that did not take its place in the organic design. It was seen through a rectangular, red-orange frame, bearing Chinese characters—no doubt profitable words of counsel for young ladies' seminaries. The chief colors of the main set were vivid red and green against a ground tone of pale orange-yellow, all broken up by the rectangular black lines of the supposed bamboo structure."—H. K. MODERWELL, *Boston Transcript*.

THE ÆSTHETICS OF THE NEW STAGING

THOMAS H. DICKINSON

It is my purpose to make a short survey of the new staging in the light of permanent dramatic principles.

At the outset I am going to accept it as a truism that there are few changes from age to age in the principles of an art. Such changes as we find are changes in practice, and they are made in deference to a demand for more expressiveness, and for more ready and flexible mediums.

It is the business of every art to incorporate into itself "all there is" in the artist's world. As new zones of sensation and thought open to the artist he always turns to new mediums by which to compass these zones. And the medium in its new use is hailed as a discovery. But the discovery had been made before this.

It has been the fortune of dramatic art lately to take to itself a set of instruments, some of which are new, and some old but lately fallen into disuse. These instruments are not changing the principles of dramatic art. They are merely keeping it abreast of the times.

I have among my books T. P. Cooke's prompt copy of one of Faucit's plays of the early nineteenth century. In this play the following scenery is called for:

"*Scene I.* Opens with the gradual dispersing of the mists of morning twilight, the rising beams of the sun breaking occasionally through. On one side of the stage the body of a large mill, mill-stream and flood gates, the water in places gushing through them, the stream meanders off at the back of the stage, over which in the distance is thrown a rustic stone bridge. On the opposite side to the mill, and nearly on a line with it, the miller's house. The perspective filled up with corn fields, rural and picturesque scenery, etc. MUSIC."

"*Later in the Act.* The sun by this time has risen, and illuminated the whole landscape, which in the front and back ground is now all in motion. Figures occupy the distant hills and fields, employed in different works of agriculture. Giles and George return to the mill, and opening various shutters the whole machinery of the mill is seen at work through all the numerous openings. George perceived employed in one story. Giles in another. The different locks are worked, the water rushes and falls, and various barges work their way up the stream."

How stale these beauties now appear. Their freshness is now lost in a century of debased repetition, of harping on one theme, of playing with one set of instruments. Yet I have no doubt that the author wrote these descriptions, and called for these effects with a glow of new-found power. Is there in the new discoveries of stage-craft anything not of a piece with this description of a stage effect written a century ago? Is there indeed anything inconsistent with the creations of Jonson and Inigo Jones three hundred years ago? The modern producer is doing just what Faucit and Cooke, and Jonson and Inigo Jones did. He is seeking for more expressiveness. He is pressing out the boundaries of his art technique. He is creating new instrumentalities.

In its broad sense the "new staging" may refer to all the innovations that have come into dramatic presentation and theory through the application of invention, the researches of chemistry, physics, and archaeology, and the new aesthetics of the *mise en scène*. These have been the results of the inventions in electric light, the researches in costume, custom, race ceremonial, and the working out of the theory of the scene as a modified form of mural painting. By this it was discovered that wings and flies, sky drops and footlights did not give a true effect of nature, and in pursuit of a beautiful truth, the blue or grey cloth, the flat piece set, the shadowless light, were introduced. By this principle the new staging meant simply pursuing one step further the ideal of presentative reality that had governed dramatic presentation from the beginning of the nineteenth century. And in this respect there is nothing new whatever in the principle of the new staging. There is simply the discarding of the outworn and crude machinery and the substitution of a new flexible machinery.

But there is one sense in which the term "The new staging" may be applied to a more specific movement. This movement involves something of a contribution to the art of the stage from the other arts. It is this late contribution to

dramatic theory and practice that most repays present attention, for by it the new staging provides a new convention of theatric expression interposed, so to speak, between the playwright and the audience. It is the principle of this new convention and its method of operation that provides my problem.

For what purpose does this new convention exist and by what means does it work? It exists to provide a new and more formal and more exact medium of presentative symbolism than has been possible or conceivable under the older technique. The fault of the old technique was that it was subject to accident, that it was temperamental. It was the fruit of warm emotion, not cold form; of glowing enthusiasm, not intellectual control. Its effects were gained by superfluity and gloss rather than by poise and perfection. The method of the new convention is to create exacter expressive values, under the control of the artist, and subject to the critical scrutiny of the expert. It brings within reach of the harder faculties all the refined processes by which the rarer zones are expressed.

What are the factors of this new convention? They are three. All of these have been the result of the application of invention, and science, and aesthetic principle to the practice of the theatre. All work together to make a single convention through the medium of which the dynamic idea of art finds expression.

The first of the factors of the new convention is the plastic, which recognizes the place in theatric art of the static, the statuesque, what Maeterlinck has called "the open door at the end of the passage, the face or hands at rest." This element is found in the action and plastic arranging of masses of people and in the folds of draperies, the set of screens, of columns, and vases. It goes back to first principles, to the buildings and sculptures of the Greeks, the vases and friezes of the East, the fundamental lines taken by hanging cloths, and by masses of matter.

The second of these factors is the sonant factor. Like that of the plastic this is no contribution to the art of the world. It is present in the earliest war chants and incantations; it is found in the canting of the Hebrew ritual, in the Gregorian chant that is older than Gregory, in the mourning dirge of the Chinese and the keening of the Irish. This factor is the acceptance and the elevation into a convention by art of the common sonant factors of human expression. It is found wherever a poet reads his own lines; it is in the ceremonials of war, of burial, and of worship of all peoples.

It is in the *third* factor alone that the new mechanical contribution is made to the new convention. This is in the factor of light and color, separate from masses and lines and design. It has only been lately that human science, and after this, the artists have been able to analyze light and color into their elements. Therefore, only lately, have men begun to see the world of light and color, as it is. Naturally the ability to use light and color wisely did not come until after the knowledge of these had been attained. First came the spectroscope, then the seeing eye, then the revealing hand. Of course, this does not mean that color was never used. But the color and light that have been used, have been either crude or simple. They have not been knowing. They have been as with the western Asiatics, heavy and mordant, or as with the eastern Asiatics, childlike and simple. In neither case was color used with flexibility and learning. Today we *know* color. The same thing is true of the whole history of the use of light in art, and in a lesser degree with the use of design.

By what means is this new convention to be used on the stage? In seeking for an answer, it has to be noticed that the new staging is based upon the ascertainable and exact data of the plastic, the sonant, and the luminescent. None of these are left to chance. All are regulated and governed. By time, space, and kinetic measures, the convention is formalized. It further should be remembered, that the convention stands between the source or spring of action, and the recipient of the impression like sundering bars, or like a screen of meshes that lets the light through but analyzes it.

These conditions of the new staging seem to apply to the expression of the art, the principle of ornament. What *are* the qualities of ornament? The free aesthetic principle expressed in a formula. Form without evocation. Design without suggestion. The pattern of beauty generalized, multiplied, and crystallized. You can carry ornament as high as you can carry free lyrical expression, but ornament is always mood denuded and intellectualized. The life that made the beautiful convolutions, has died within the shell. Pure ornament is one of the highest reaches of art. It is so high that it is cold.

Now, this does not mean, that ornament may not be an acceptable medium

of artistic expression. It means that when it is used, it must be accepted under a certain developed and recondite assumption. Like the classic rules of tragedy, the medium of ornament limits the play to a certain kind of appeal. It can be a medium only for certain kinds of expression, for certain types of mood. And the first mark of mastery is to know to which type the new convention is adapted. When I see a play produced through this new medium, I feel that the artist has purposely restricted himself in order that he may purify his medium, that his action may take place behind a veil. I feel that his material was so fine that in order to get at the heart of its mystery, he had to ask us to change our values.

Now in these days, there is *place* for this kind of expression: *generalized*, *not* concrete, *not* personalized, the beauty beyond the veil, in the world of pure form. This beauty does not appeal to the sentiments, is quite dissociated from the plunge of experience, calls for no sympathy, is offered as an objective contribution to harmonics, the concourse of equivalent symbols. There is place in drama for this as is shown in the plays of recent writers, plays that reflect the new epicureanism. In the theatre of Maeterlinck, Hofmannsthal, D'Annunzio, Bracco, Lord Dunsany, Gibson, we find plays written for a stage *far* removed from the stage of cluttered facts; for a stage in some generalized world of ordered and refined beauty.

If we weep at the tragedies of this school, it should be tears of joy at a thing exquisitely done. For certainly, sympathy is not called for in this world so unlike ours. *They*, are indeed puppets who would play most adequately the long chase of Golaud after Pelleas in the silent forest. Their loves and their fears are as cold as those of the nymphs of Keats.

There is another type of play congruent to our time that demands this new staging. It is the play of grotesque comedy arising out of the ironic outlook on life as a place of accidents and inconsequences, curious puzzles and corkscrew paths. Here, too, we have a school of ornament, which is a school of thought, imposing its outlook on art, and interposing its method between art and a watching world. Now I hold, that this is the outgrowth of a thoughtful age, an age that finds reality only in dreams, and in the projections of its own imaginings, or what Anatole France calls "an age of librarians." Such an age must have its comedy, and such comedy cannot be expressed by the crude engines of naturalism. The setting, the costume, the action must be in another convention, the playful disordered order of doubt and fantasy. A play of this kind permits the method of the new staging, for there is here no question of the accurate representation of life. The idea is to give a grotesque transcript in the shape of a formula. And setting and plot and action, even ceremony, are judged not so much by their fidelity to fact, as by their ability to give a decorative commentary on general ideas. These plays do not alone belong to *our* time. The vulgar comedy of Aristophanes, the comedy of the Harlequin, the scholarly buffoonery of the Middle Ages, Hans Sachs and the English Interlude, the comedy of Anatole France, of Shaw, of Granville Barker, belong to this class. It is of this kind, that we are always to remember that "it is not so," and the whole structure is to be judged not by its masses, but by its gargoyles.

But if there are some things the new staging can and does do supremely well, there are some things it cannot do, and it should not be set to doing. And it is the part of wisdom to limit it to its proper sphere. On account of its formalizing character, its method of drawing a veil between the subject and the audience, the new staging is not appropriate to that kind of production that demands an immediate expression of genuine feeling. Most of the older order of plays depended upon the transparent medium between the play and the audience. The fact that the colored medium has now been found to have some potency, should not be permitted to demand the application of this system to all plays. There are plays that do not need to be presented from a distance. These are the plays that demand a poignant intimacy of attack. Such plays, for instance, are the Greek tragedies and Shakespeare. I know it is said that the Greek tragedies were presented in the ceremonial way. For my part I know only that the Greek plays demand for their interpretation today the stripping of emotion bare before the audience, with no impeding formula. Of all tragedies these most rest on the heart, with a kind of naked passion of appeal. When one attempts to present a Greek tragedy by stylization, he immures the first long, slow preparation, full of beautiful and poignant philosophy, behind gaily decked but hard screens of sense. But at the end when the tragedy has gathered force, the pulsing feeling presses forth and breaks the bonds of ornament. Then only does the tragedy become itself, through the discarding

of the new formula. Nor does Shakespeare adapt himself to the new convention. I know that he is much presented so, but there is nothing in this convention that presents the concrete joyousness of "As You Like It" and "Midsummer Night's Dream." These are not figures of ornament. They are figments of imagination, as far from the cold lights of decorative reason as they are from the rational schemes of French classicism. And how would Hamlet's thought of Macbeth's distraction, so thrillingly brought home in a genius of observation be when filtered through the medium of stylization?

Another eternal form of theatric art that will always demand the conventions of the older staging is brilliant comedy. To this form of art, foot-lights are not mere accessories. They are the symbols of being; the exemplars of the philosophy of the form. The theory of foot-lights and the theory of make-up are conjoint, and both are essential to the idea of brilliant comedy. They exist on the principle of high-lights, of an elevated and at the same time refined standard of reality. So far from universalizing the stage in a dim and ordered suggestiveness, they point it in a refined and idealized epitome. Any attempt to present the comedy of manners by means of the formula of the grotesque, or the plastic arts of vague suggestion, would be so inconsistent as to be unworthy of consideration. As long as there is comedy it will take place in the drawing rooms of civilized men and women, and the stage will be called upon to present these scenes with a bright light shining full upon them.

The point of all this is that the new staging has come in to fill a want in our dramatic art. It has provided an aesthetic in dramatic art which corresponds in seriousness with the principles that have been worked out for other arts of our time. But the new staging is not to usurp the stage. It is likely indeed that as time passes and its work in the reinvoking of imagination shall have been accomplished, it will take a smaller place. Its vogue today is partly the result of the over-emphasis of naturalism and the eugenic purpose in recent art. It has represented again the isolated and private note. But there are still fields of dramatic art of which it is not an instrument. These are particularly the fields of the tragedy of fate and of personal weakness, and the field of brilliant comedy. I have purposely avoided mentioning the fields of bourgeois tragedy and of naturalism, for the reason that these not having existed in classical times, they may not withstand the collapse that may follow our own times.

THE EXPERIMENTAL THEATRE

THE LITTLE THEATRE: Maurice Browne

The reason why the Chicago Little Theatre stands today as the one undisputed success in the new movement in the American theatre is because its founders knew what they wanted and did not compromise. This experimental movement is a manifestation of the general dissatisfaction with the contemporary stage, a revolt against present theatrical conditions, which has gradually been making itself articulate. We are experimenting to find out what is wrong, as Appia, Dalcroze, Reinhardt and others have experimented, discovering anew that the theatre is primarily a place to see, as the Greeks knew, and the Elizabethans. The Elizabethan play, like the Greek, was primarily not a written drama, a thing to be heard, but an enacted drama, a thing to be seen. Later came the appeal through the ear to intellect and the musical sense; it was found to be an artistic gain that what was pantomimed should also be uttered. Still later, the other senses began to receive their recognition, with the use of incense, for example, in religious ritual, itself a form of dramatic presentation.

There are three elements in dramatic presentation today—movement, light and sound. The problem that all artists of the theatre have to face is how to fuse these three into an organic entity, a convincing and compelling reality. In the Imperial Russian Ballet the fusion of movement, light and instrumental music has been made successfully, but not since the days of Greek drama has Europe had such a fusion of movement, not to mention light, with the uttered word.

The Chicago Little Theatre has attempted to achieve this fusion. Obviously, it cannot be accomplished by realistic or naturalistic means, but must be stylized, just as Craig, by the patient study of muscles in action, learned to stylize movement itself. Craig, however, and Bakst, also, believe that the uttered word cannot be fused with pure drama. This misconception is apparently due to the facts, that on the one hand the human voice has not been and is not used aright in the theatre, and that on the other the audiences have not learned to listen. The human voice needs to be stylized, and the audience needs to give, for, like the participant at the sacrament, the spectator, or the listener, is an integral part of drama. And, as a matter of fact, the audience is eager to give, if the opportunity to give is offered. It has been a startling revelation to me to realize how hungry the people of this country are for beauty, to see how eagerly, for example, they have welcomed the revival of Greek tragedy. That demand is going to be satisfied; some of us today are trying to satisfy it; and if those who want to turn the stage into a pulpit or a brothel don't like the new movement in the theater, they can *lump* it. For it has come to stay.

Fundamental good is needed to counterbalance the fundamental evil in human nature, such evil as is convulsing Europe now—the evil of stupidity. Such fundamental good is the desire to serve and to worship. The theater was in Greece a place for both. It was a religion in India. To mediæval monks it was beginning to be a religion. It is a religion today, to those who are pouring out their souls on its altars, and the spirit of beauty, the spirit of worship, and the spirit of service will survive when all that we call civilization is forgotten dust. Help us to restore the theatre to its own place, to rebuild that living Temple where the God of Beauty may be worshipped purely, joyfully and impersonally.

THE NEIGHBORHOOD PLAYHOUSE: Miss Grace Griswold

I wish first to emphasize what Mr. Saylor has already said, that the theatre must get back to the people. The hope of the stage in this country is from the amateur field; for there alone at present can be found the freedom in which art can thrive. We have now no school for the development of histrionic ability. There are no stock companies of the Daly, Empire and Lyceum quality, where actors played a variety of rôles with plenty of time to learn them thoroughly. Now the actor is selected because he "Looks the part"; it is the age of "types." If he misses the first rehearsal, he probably loses his only chance to learn the story of the play. He is given a part with enigmatical cues, and if he shows a glimmer of intelligence in reading the lines—sometimes if he doesn't—he is coached into it. If he makes a hit, he is thenceforward that "type" for the

rest of his professional career. He is a safe investment in that line. Similarly, the selection of plays is subject to the "safety first" test. Necessarily so in a commercialized theater.

As we have seen this evening, however, and elsewhere, a new spirit is abroad in the land, a desire for new forms, for a more spontaneous and unfettered expression. Little Theatres are springing up everywhere, financed by groups and individuals to house and visualize this new spirit; and where theatres cannot be had, halls, lofts and even the out-of-doors are made to serve.

One of the most interesting of these experiments is that of the Neighborhood Playhouse in New York with which I am at present associated as manager. It was built to house the festival and dramatic clubs of the Henry Street Settlement. This settlement was started many years ago by Miss Lillian Wald for the purpose of improving the living conditions and carrying nursing into the homes of the lower East Side. In this work she was aided by Mr. Schiff and other philanthropists, including Misses Alice and Irene Lewisohn, who concerned themselves especially with the educational and entertainment activities of the Settlement, starting the festival groups for dancing and the dramatic clubs for theatrical performances. These have been in existence for eight years; and until the Playhouse was opened on Lincoln's birthday of this year, have given their performances in the gymnasium of the Settlement, in neighborhood halls, and sometimes in the street—notably the historic pageant of 1913. Their work, developing under the supervision of Mrs. Sarah Cowell Lemoyne and other competent coaches, attracted no little attention, because of the excellent choice of material, the simple directness of the acting, and the no less simple beauty and artistry of the settings. The Playhouse, therefore, was not a mushroom growth. It was built to supply a need, an expression of the people, by the people, though it was private capital that furnished the means.

The Playhouse is equipped with every modern improvement, clean and sanitary throughout—airy, comfortable dressing rooms, a kitchenette for the convenience of those who come directly from business to rehearsal or performance, a large clubroom for meetings, rehearsals and dances, and a roof garden to be used as a summer playground for the neighborhood children and evening dances for the young people. The auditorium, simply and tastefully decorated, seats four hundred, and is equipped with a booth containing the latest Powers motion picture machine, a stereopticon and a spotlight. The stage has the plaster wall for the new effects in reflected lighting and a fine electrical equipment.

The policy of the Playhouse is twofold, embracing the week-end performances of drama by The Neighborhood Players and visiting companies, and the mid-week bill of motion pictures and specialties. For the former, the admission is twenty-five cents, and for the latter, five cents. We started with ten cents, but found that it was more than the neighborhood was accustomed to, more than the people whom we especially wished to serve could afford.

The house opened with "Jephtha's Daughter," a festival play from the Bible story. The stage pictures were very beautiful, especially those which made use of the luminous sky effects on the back wall—produced entirely by the lighting. The costumes were a triumph in economy, seventy-nine of them, with an outlay of about forty dollars, designed, dyed and stencilled by the Settlement people, the children making the artificial flowers that were used in profusion. "Jephtha's Daughter" ran for five week-ends, followed by a triple bill from the dramatic group, consisting of Lord Dunsany's "Glittering Gate," "Tethered Sheep," written by a New York newspaper man, and "The Maker of Dreams." These also ran for several weeks, drawing a large contingent of art lovers from up-town, as did "Jephtha's Daughter," and eliciting much favorable comment from the press.

As the Neighborhood Players were composed of working people who could give only one or two evenings a week to rehearsals, there were necessary intervals between their productions, filled by outside attractions, amongst which the Irish Players of America, with Whitford Kane as the star, are of special interest, as The Playhouse had the pleasure of launching them in three one-act plays, "Lonesome-like," "Red Turf" and "The Double Courtship," which delighted our audiences for several weeks. Ethel Barrymore in "The Shadow" and Robert Whittier in "Ghosts" complete the present list. We are to have

For the current mid-week program we have secured some very beautiful

pictures of *The Life of Shakespeare* in Stratford and London, Anne Boleyn, and *The Road to Yesterday*, Friday night being given over to Ellen Terry in Shakespearean readings.

For the installation of our moving-picture programs, Mrs. Josephine Clement, who managed the Bijou Theatre, Boston, for several years, on very unique lines, was called in to direct the equipment and assist for a time in the selection and operation of the programs. Her system of time sheets, by which the whole work of the theatre is parcelled out and assigned and kept account of, if adopted everywhere, would save an infinite amount of friction and clear the decks for the artistic factors in the theatre to accomplish results now impossible and with an economy of force all around. A committee on dressing room reform would then be superfluous, as there would be nothing to reform.

The vaudeville features of the picture programs have thus far consisted chiefly of dancing and concert numbers. The choice is not easy in a market flooded with the vulgar, the obvious, the inartistic and the hackneyed. Some of our programs have been too educational. This is a mistake. The theatre is the home of emotions, and the public of Grand Street, as elsewhere, must be stirred and entertained, if it is to be held. The educational picture may be slipped in unobtrusively, but it must not be made the *pièce de resistance* of the program.

THE LITTLE THEATRE TENDENCY: By Jack Randall Crawford-Yale

This subject to my mind divides itself in two heads and my ideas on them have been drawn largely from personal experience. First, the little theatre must be real and vital. Some years ago I was associated with Comyns Carr, Henry Irving's manager. He had been with the Mermaid Society which trained and organized audiences for a little theatre and presented plays *well done*. It was they who introduced Russian plays to London. They rented a theatre and were entirely successful the first year. In their second year Granville Barker started the Court Theatre, which grew out of the Stage Society. The two exchanged actors, and were competitors of the most friendly sort. Mr. Barker was thoroughly up to date, and for that reason was rather disgusted by those who have always been inclined to think that the world has never been quite the same since Aeschylus died. He soon transcended every one in theatrical management. He knows what it is to suffer from being made a fad, and has learned how to avoid that catastrophe. The first essential to a little theatre then is that it must be real and vital.

The second essential is that it must have plays. It should develop dramatists as Miss Horniman in Manchester and the Abbey Theatre in Dublin have done. They have a remarkable repertory of plays, and are a stimulus to native writers. Stanley Houghton was aroused by Miss Horniman. Young native talent does not work well without this direct encouragement and stimulus, as has been demonstrated in Northampton. To build up native theatres we must bring out creative work. On the practical side Northampton has a very ordinary stock company, an old-fashioned stage, and they paint their own scenery. They cannot produce the kind of things a little theatre should do, and I would say to anyone contemplating organizing a little theatre, "Sweep away all the old paraphernalia and have the theatre designed along simple lines. Don't compete with the present-day commercial theatre." The simpler the stage is, the easier it is to handle. At Yale we produced on the campus four one-act plays at a cost of about \$97.00. Every institution that can have a regular museum can also have a theatrical museum for costumes and properties. The best actors are the intelligent, trained amateurs, provided always that they have in them the dramatic material. You don't need footlights; they are only a nuisance. As to getting a company trained—I was once asked how much time I would want to train a stock company to give some plays of Shakespeare, and answered, "If professional actors, three months; if amateurs, one month." Old players who only know types and traditions are very hard to train. At Yale we had formerly a professional director who had only one set of tricks, and had no conception of his opportunity with fresh unspoiled material put under his charge. We put in his place a last year's graduate, who became the best coach we have ever had at Yale. This criticism of the professional coach does not apply to the directors who are artists; but these do not coach amateurs.

Nothing would so contribute to the growth of a national drama as such theatres, and it is the function of the Drama League to inspire amateurs and to train audiences and to make every Little Theatre vital, sane, and powerful.

THE DRAMA LEAGUE BULLETIN

A Criticism of Criticisms

By OTTO HELLER, Ph. D.

The position in which I am placed by your invitation to speak on the subject of the Drama League bulletins is by no means grateful and enviable. For I am guiltily conscious of appearing before this throng of enthusiasts as the sole *advocatus diaboli*, and already I read in some faces the crushing rebuke administered in Goethe's Faust to the evil parent of all negative criticism:

"Hast thou, then, nothing more to mention?

Com'st ever, thus, with ill intention?

Find'st nothing right on earth, eternally?"

So let me state at the outset, by way of self-justification, that my conception of the proper function of criticism is hardly the sort of which you would disapprove on principle. I do not aspire to be one of those captious individuals whose greatest pleasure consists in making the worst of other people's best. But in the present case two considerations would seem to necessitate a procedure which constitutes in a way a criticism of criticisms and is, to that extent, certainly a twofold remove from a creative contribution to the work of the hour.

In the first place, all our methods of coping with the fundamental problem of bettering the conditions of the theatre are confessedly still in the experimental stage; in the second place, while we make all due allowance for differences in the existing local situations and circumstances, yet we are determinedly striving for an approximate uniformity of critical standards, without which indeed the educational effect of our endeavors cannot be made to count for very much.

Now the bulletins issued by each Drama League Center and distributed among its members are at present our principal vehicle of educational influence. Hence, I think it is not unreasonable to expect them to reflect the higher notions about dramatic art for which our movement is known to stand. And it is a matter for congratulation that in many of these circulars a considerable measure of good judgment is made manifest. Speaking from a personal point of view, it is indeed a pleasure to demonstrate by a mere reference to some of the notices, my own conception of what a Drama League bulletin should be like. For instance, Bulletin 1 of Los Angeles Center (on Galsworthy's "The Pigeon") satisfies almost ideally my own notions. Another perfectly satisfactory bulletin I would name is No. 14 of Chicago Center, announcing the farewell engagement of Forbes-Robertson. Chicago comment, as a rule, is fair-minded and interesting, and its authors do not frequently shirk the duty of meting out blame where it is deserved without the performance of which duty the League would be little more than a disseminator of banal reclamation. No. 46 quite properly scores the staging of "Everyman," for the good reason that the minor parts, with one exception, are not sufficiently well taken to make a balanced production, and No. 32, discussing Hastings' "The New Sin," administers the following pungent and extremely pertinent rebuke: "The play in its original form is relentless, bitter and unflinching, the bitterest kind of comedy. There seems to be no sufficient reason why Act IV, with its old style romantic finale, should have been added for the American audience when the play was accepted and approved in England in its more severe and restricted form." Again, the bulletins of New York Center in most cases steer clear of the besetting danger of fulsome eulogy and embody much sound and admirable advice. The notices of Knoblauch's "Marie-Odile," DeCroisset's "The Hawk" and Anthony Hope's "The Adventures of Lady Ursula" were greatly to my liking. And I would heartily recommend for general imitation the critical attitude betokened in the special note published September, 1914: "Among all the new plays of the season, the Playgoing Committee did not find any worthy of serious attention or significant enough to warrant the issuance of a regular Drama League bulletin until 'The Elder Son.'"

But our bulletins, taken by and large, are open to some rather serious objections, and since I know of no better way of bringing these home than direct quotation, I want to bespeak for myself a blanket indulgence on the part of the play-going committees whose products my citations might seem to disparage.

The fault of our bulletins first to be mentioned because it is the most prevalent, is the half-souled endorsement, the approval by extenuation as it were, of inferior offerings. Numerous occurrences of this wholly misapplied leniency

could be instanced. We may perhaps let it pass for polite circumlocution when we are informed that in *The Yellow Ticket* the Russian setting and earnest conscientious work of Miss Reed and her company give an air of plausibility to situations which would otherwise seem extravagant; and we may receive the Chicago statement that the "supporting company (of 'The Legend of Leonora') contains a number of competent players" as a mild and harmless compound of blame and praise or take it as an exercise in the technique of equivocation when we read on: "the material is thin and the structure is not good; but Barrie, as ever a law unto himself, carries the interest uninjured by unexpected turns, but the introduction of the incongruous, etc." But I fail to see any practical utility in featuring a dramatic produce that is described as "an old-fashioned romantic play with elements of farce depicting the transitory happiness of the conventional mode of city life" (No. 42 of Philadelphia Center on "Years of Discretion" by Frederick and Fanny Hatton). What purpose can it serve to draw distinctions like the following: "Although the play lacks literary distinction, it is well constructed. The melodramatic treatment of the theme seems innate in the character of the material itself." (No. 12 of New York on Morton's "The Yellow Ticket")? And what excuse can be offered for sponsoring a play of which the following is the only good to be said: "there has been evidently no attempt on the part of the authors to present any serious problem or to strive after originality, but the play achieved its proper function of amusing its audience" (Washington bulletin on "Marrying Money" by Paget and Margurgh)? Assuredly it is the proper function of certain plays merely to amuse their audience, but is it the proper function of the Drama League to encourage that kind of amusement?

An inspection of the alphabetical list of all the plays so far "bulletined" by the "producing centers" awakens some suspicion that the play-going committees are prone to a very fargoing catholicity of taste. Among the 250 productions on the list I find some which only the longest stretch of the most elastic esthetic conscience can pull over into the category of worthy drama: "Officer 666," "The Misleading Lady," "Miss Dudelsack," "Nobody's Widow," and worse. And by the way, a repertory of 250 plays mostly of recent origin and covering a period of hardly more than three seasons, leads one to think that either the general complaint about the scantiness of dramatic production is foolish or else that our play-going committees deal with managers in a spirit of sinfully extravagant generosity. So soon as we concede the ability to amuse as a claim to the friendly offices of the League, we shall have to establish some sort of qualitative test for admission to our membership. We want to cater only to those people whose capacity for dramatic enjoyment is limited to right things and right ways.

I am fully aware that it is one thing to find fault with the excessive broad-mindedness of our committees, but quite another thing to define the sort of play which, from our point of view, is worthy of a bulletin. And yet in spite of the great and obvious difficulty, our sole rational basis for a consensus, without which there can be no enthusiastic co-operation, lies in just such a definition, toward which accordingly we must strive and work. Whilst the establishment of true and widely acceptable criteria for the evaluation of plays has perhaps been recognized by the majority of play-going committees as their principal function, the vexing problem does not appear to have been brought perceptibly nearer to its solution. On the other hand, some of the committees frankly admit that they do not judge according to the absolute standards of dramatic criticism. It is enough, in their estimate, for a dramatic entertainment to "measure up to a high standard of excellence in any one recognized division of the drama"; but as I survey that list of bulletins I cannot help wondering whether even this relative method of appraisal is consistently followed out.

Anyway, this ultra-liberal attitude results of necessity in something dangerously akin to critical self-stultification, as a few extracts will go to show. No. 31 of Chicago floridly describes R. W. Tully's "The Bird of Paradise" as "a Hawaiian play of the nineties before annexation. . . . Authentical and vivid coloring are given to the play by a group of native Hawaiians who, with weird music, the graceful Hulu dance, and impressive religious rites, blend the situation into a perfect picture of the lotus land" . . . "the play is crude," this bulletin goes on to say, "the transitions not always smooth—the colloquy not highly finished, etc." The dubious merits of Bayard Veilliers' "Within the Law" are summarized in No. 43 of Philadelphia, as follows: "A frankly melodramatic play, dealing in vigorous fashion with a theme related to criminal life." A Washington bulletin recommends "Too Many Cooks," by Frank Craven, as "a very amusing farce-comedy. It is built upon a theme which is very human and very common to everyday life, and the author has imparted much originality (!) by his

clever treatment. . . . For light and wholesome entertainment(!) "Too Many Cooks" furnishes an unusually enjoyable evening."

Other quite common faults of the bulletins are an over-indulgence in the superlative epithet and the too frequent recourse to hollow hand-me-down phrases. Washington once referred to dear Jimmie Barrie as "the master reader of human foibles." In many cases excellence seems to be taken for granted on hearsay or the warrant of a name. With chronic recurrence we are assured that Ethel Barrymore and Maude Adams are "naturally very charming." (No. 45 of Philadelphia.) "The fact," so the same center informs us, "that Mr. Winthrop Ames has revived 'The Truth' with Miss Becky Warder is ample warrant for a worthy performance." The less than mediocre performance of the protagonist in "Damaged Goods" draws this high encomium: "Mr. Bennett, in the role of Georges Dupont, the young Frenchman upon whom the narrative(!) turns, plays it with utmost fidelity to both the racial and the social type, the convincing quality and technical finish of his characterization emphasizing the recognized versatility of his art." No. 42 of Chicago is a model of dramatic criticism in the nutshell: "'What the Public Wants' is one of the best newspaper plays(!) of recent years."

Very distasteful to me is further the forceful extraction of moral lessons from the plays under discussion, the more so since the requisite straining after brevity leads easily to vague and anything but glittering generalizations. Already the bald statement of the theme or thesis opens up a wild field of crude misinterpretations. Is the real spiritual content of Rostand's "Chantecler" captured in this dry formula, "the joy that comes from love of work, faith in the future, and constant turning toward the light"? (No. 32 of Chicago.) Or is the significance of Maeterlinck's "The Blue Bird" even remotely hinted in this synoptic table made in Chicago: "Blue Bird—human happiness; Tytyl and Mytyl—Humanity, find their real happiness in their home of Here and Now when they perform an act of unselfish service"?

Many of the bulletins abound in trite moralizings like this one, originated by New York and approvingly repeated by Washington: "The theme of 'The Will,' by Barrie, is the power for evil that lies in a love for money." From Paterson's "Rebellion" (designated as "a piece of realism of the best school") is culled the brand-new "lesson" that "the woman who lives with a man whom she does not love is not true to herself." In this connection I would earnestly plead for the suppression of the obnoxious custom of palming off pinchbeck epigrams under a special caption, as Golden Sayings. What if Mr. Augustus Thomas does say: "Hate generates one of the deadliest poisons in nature," does that make the sentiment less banal or the form less hackneyed?

Still more to be objected to, esthetically, is the downright confusion too frequently met with between ethical and artistic values. Largely this is the result of a pedagogical solicitude determined to foster drama *in usum delphini*. Does not perhaps "The Mollusk," by Davies, deserve recommendation on higher grounds than that of being "a charming play for young people"? It is on the pedagogical scales that "Our Children," by Louis K. Anspacher, is weighed and pronounced good and full weight and some extra. Thus speaketh Chicago, with its notorious local prejudice in favor of the good and the true and the beautiful: "The play is distinctively human (a favorite bulletin phrase, by the way), and universal in its appeal (ditto) . . . its wholesomeness ('wholesome' and 'clean' are interchangeable terms in bulletin jargon) and freedom from anything bordering upon a problem play makes it unusually desirable for young people." God save the young from problems and problem plays, but for consumption by grownups this health certificate renders "Our Children" a bit suspect; for its "distinct humanity" and "universal appeal" bespeak an overdose of that certified milk of human kindness which so dearly loves to mix with mush. Fortunately, our dramatists also furnish as a reasonable offset for juvenile plays, drama for parents only. No. 19 of Chicago extols "Cowards," by Robert M. Lovett, as "a play of remarkable ability and intense dramatic power"; its structure is "a triumph." Ah, but in large capitals, thickly underscored, comes the "Keep Out" notice: "The Drama League recommends this play to parents only and is decidedly of the opinion that no young person of either sex should see it." I willingly leave the Playgoing Committee in Chicago and elsewhere to decide whether that emphatic warning is consistent with the enthusiastic endorsement of "Damaged Goods," "The Blindness of Virtue," or "Hindle Wakes," all of which are advertised as "powerful protests against sex ignorance." But the Drama League itself requires a timely caution, namely,

against the relegation of the artistic interest in drama to a secondary position and the insidious substitution of moral censorship for legitimate dramatic criticism.

One other feature of bulletin construction seems to me open to criticism. Some of the committees are addicted to a lengthy narrative reproduction of the plot. This habit is strikingly exemplified in the Washington bulletins on Willard Mack's "So Much for So Much," and on Edward Knoblauch's "My Lady's Dress"; in Philadelphia on "Years of Discretion," by the Hattons, and in Chicago on "The Strange Woman," by William Hurlbut. In my opinion bulletins should never descant upon the story of a play; I consider even a brief abstract or digest of the plot a wholly unnecessary adjunct of bulletin criticism.

In coming at last to the general question of a suitable and efficacious technique for the construction of the Drama League bulletins, I feel strongly convinced that this feature of our work should be regarded more strictly than has been done in the past as a form of individual dramatic criticism. It must accordingly maintain a close connection with the higher literary endeavor. It was a great disappointment to read in a special circular letter a warning to bulletin composers against the danger of becoming "academic, even effete." When clap-trap melodrama like "Under Cover" is brought commendably to the notice of our members for being "a story of detectives and smuggling to delight the lover of such tales," the greater danger of unabashedly reverting to primitive standards has surely not been avoided. For my part, I cannot profess in matters of artistic progress the democratic faith in its extreme and intransigent form. In my judgment, the bulletin should address itself to the advanced class of playgoers; and because of this it should never descend to utter triviality or sensationalism, no matter how casual must be its form of presentment from the fact of its hurried preparation.

Now you have invited me to make some definite suggestions looking to the improvement of the bulletins—not because, perchance, you suspect me of a lot of hidden wisdom, but just because I have repeatedly, though always in private, expressed my great dissatisfaction with the bulletin in its present aspects. It would be easy for me to shirk this part of my assignment on the plea that one may be able to tell where the shoe pinches without claiming to be a shoemaker. Still I will venture upon a few suggestions, mainly in order to stir up your own thoughts on the subject.

To begin with, then, I should always give preference to local, made-to-order bulletins over the hand-me-downs from New York and Chicago. In constructing these the local committees should emancipate themselves as much as possible from the obsessive influence of earlier appraisements, even though these proceed from a stronger focus of dramatic interest. To aim for uniformity of opinion does not seem desirable. The bulletins ought to convey the immediate, spontaneous impressions of competent lovers and students of drama, no more than that. Each center must develop its own court of dramatic critics who frankly give their verdict unprejudiced by what others have said or written. For I have in mind as the proper type of Drama League members persons mature and thoughtful enough to take each man's censure and reserve their own judgment. But about the wisdom of creating such a jury by fiat, as it were, I have my serious doubts.

My opinion on this point does not commit me to advocacy of a general centrifugal policy. When all is said and done, our bulletins are a species of advertisements, however legitimate and unselfish. We, therefore, have to select with some care that for which we officially stand sponsor. Hence, I believe in strict centralization in one respect at least. The selection of the plays to be brought to the notice of our members should, if possible, be made a national, not local, function. A small and fairly permanent board of experts with headquarters in New York, for obvious reasons, might be entrusted with the selection of plays to be "bulletined." The form and typographical make-up of the various bulletins might well be uniform. Beyond that "standardization" need hardly go. The mechanical distribution of critical judgment under a scheme of rigid captions is preposterous. Play, Author, Theatre, Company—so far so well. But—Theme, Plot, Structure, Dialogue, Acting—that savors less of analysis than of decomposition.

Then comes the very important question, by whom shall the local bulletins be made? At present most bulletins reflect the colorless compromise which alone can result from the impartial compounding or averaging of conflicting verdicts. Because in arriving at an agreement it is precisely the spicy touches

of personality that have to be eliminated, it is found that a group of competent and keenly observant critics are capable of producing in concert the stalest and most insipid bulletins.

Without any insinuations against any present writers of bulletins, I fear that under the existing system there is too little opportunity for the best judges of drama to make their counsel heard; for they are too apt to be independent and unconciliatory in their opinions and refractory to compromise. To operate the bulletin service on its present lines to a practical purpose, the Playgoing Committees will have to be recruited largely from the class of steady and hardened theater-goers. I mean people so attached to that form of amusement that week in and week out, night after night, they extract a surrogate pleasure from performances of which not one out of ten is worth the cost in time, to say nothing of the price of admission. I am not saying that our Playgoing Committees are made up by the class just referred to, but directly and indirectly the influence of that class is bound to grow apace with the general membership. I hold that the only persons whose opinion should filter into the bulletins are those who expect big things from the drama, and they are hardly to be found among the veteran first-nighters. The proper judges are the persons who look in the American drama of today for good form, fine fact, poetic feeling, intellectual distinction, moral individuality, imagination, breadth of vision, and depth of understanding; for those things, in fine, to which we are plainly entitled from artists and poets if we are to acknowledge them our superiors and betters. Our bulletins should always be framed by persons incapable of enduring, let alone enjoying, theatrical performances that are utterly banal, pusillanimous, stereotyped, maudlin, sickly, cheap, sentimental, claptrap, sensational, slovenly and altogether nauseating.

Perhaps it would be practical to restrict the office of the Playgoing Committee so as to make it responsible only for the getting up of the bulletin, not for the critical opinions presented. I have in mind a procedure somewhat like the following: Representatives of the local committee attend the premiere of every play designated by the National Committee. Their own views are expressed jointly or separately, whichever is more suitable to the circumstances. Likewise, they are at liberty to superadd the opinions of other Drama League members whom they deem worthy of quotation. Blanks spaced for a limited number of words can be distributed for this purpose and gathered at the close of the evening, and then printed in unedited form over the signature of the writers. Each bulletin can embody from three or four to six or eight various estimates, dealing with the play as a whole or with particular aspects or details. Voluntary contributions can also find a place. However odd and impracticable the method may seem at first, it has a good deal to recommend it as a sure means of stimulating interest in wider circles of our membership. My own hope for the generation or regeneration of drama in this country is fastened not on schools and courses in playwriting, but almost wholly on the wider dissemination of the spirit of criticism, which, in my acceptance of the word, connotes a capacity for judicious interpretation and appreciation.

The bulletin is the Drama League's chief device for building up an audience. Perhaps the League has been too sanguine in its prognosis of the near future, promulgated in one of our pamphlets: "Given a receptive theater-going public, definitely announcing its interest in good plays, the managers will quickly put on such plays; the dramatists will respond to the call, and the theatre will be transformed. But first an organized audience must be created." I do not share this too optimistic belief that good plays well acted spring up over night like mushrooms as the natural and immediate consequence of public demand. The course of evolution is not as simple and easy as all that. And, like any other reform, the change of the public taste and the dignification of the theater will require much hard work and fine strenuous fighting—all the more reason why we who believe in the League as a lever of reform should be willing to exchange our views in regard to the campaign. True it is that our foremost duty is the creation of an organized audience, but we must learn to build up an audience that will attend the drama, instead of, as the phrase goes, patronizing it.

THE USES OF THE BULLETIN

BY ELIZABETH R. HUNT

Let us begin by observing that these bulletins must be, first of all, League bulletins. Now, what is a league? The very word is modern, for most of us can remember when there were no leagues of any kind, to serve any purpose; and it connotes much that is contemporary and democratic in spirit. This new manifestation of social awakening which we call a league is an organization depending for its power, usefulness, and very existence upon two things: numbers, and voluntary concerted action. It is a massing of many forces to press at the same point at the same time; a sort of peaceable Macedonian phalanx. It may be aided and encouraged in many ways—by money, by influence, by talent, etc., but none of these things can *make* it. If a modern league, whatever its name, whatever it tries to do, begins to lose numbers and becomes "select"; if the departments or local organizations which it binds together in a great whole show a disposition to be distinct and distinguished and individual, then the league may be all sorts of other things, but it will not be much of a success as a league.

The story is told of the late Mr. Moody, that he used to come bustling into his big mission Sunday school in Chicago and say: "I do hope this will never get to be an orderly school." For my part, I hope that neither this league nor, worse still, any part of it, will ever get to be select, restricted, distinguished. In our relation to the general organization as members of local centers, it is worth our while to give up a great deal for the sake of keeping in line, and all working together as far as possible to accomplish the same thing at the same time. We can find opportunity in other societies and clubs to be original and select and have a style of our own. Here we must be broad minded and inclusive, thinking, writing, speaking and acting in liberal terms, intelligible to many people and to many different kinds of people. Special problems must be solved with an eye upon the horizon, and general questions must be answered for the use and service of the small groups that are included in the whole. That is the league idea.

These, then, should be League bulletins with all that the word means. But we must also bear in mind that this League is not only large, extensive, but that it has become with bewildering suddenness absolutely national in its scope—belonging to the whole country. And that imposes certain conditions. We have, it is true, a remarkably homogeneous country for its size; the world has never seen anything like it before. New England is a great deal more like California, for all the thousands of miles between, than Scotland is like Wales, though they can almost join hands. But there are differences even in our country; and one marked divergence is that between the great city and the small town. This divergence, under the influence of the telephone and the interurban electric car line, ought to be closing up and disappearing. But really it seems in many ways to be widening, till it looks as if some great reaction must be near.

Meantime, any league that aims to be really national needs the influence of the small town for its soul's good, to save it from sophistication, to keep it in plain sight of primal needs and wants, and to prevent it from cultivating what may be called a citified provinciality—because there is such a thing. And every small town in the League needs to be kept under constant national influences, to bring the world near, and to preserve it from its special danger of provinciality. There must be constant action and reaction and interaction of influences from within out and from without in. The true league idea always is that the part needs the whole and the whole needs the part.

If this be in any measure true in general of the modern phenomenon which we call a league, it is peculiarly true of the kind of league that we have formed in the interest of good drama. A drama league ought of all in the world, to be large minded, widely embracing, and generously helpful. It is the inherently social, democratic nature of the drama that has given this organization, from its inception, such easy and powerful impetus. No

authors' league or artists' league—I mean, no league to promote literature, painting, sculpture or music—would ever have grown and spread so rapidly. We see plays *en masse*, sociably—we can't see them in any other way if we would; and it is by a transition rather natural and unforced that we have banded together to work in a league for the encouragement and preservation of this most human and vital of all the fine arts.

Let us then, in our attitude toward the playgoing bulletins, create and maintain a consciousness that we are in a league, not an exclusive club or society; that our league is national, not local; that it is concerned with the drama, the most widely appealing and democratic of the arts; and that if we wish to accomplish substantial results we must reach an enormous and wide-spread and extremely various constituency. Our habitual mental environment while we are working must be of ample dimensions, so that we can think in liberal terms for an audience of large numbers.

Nor is it worth while to stand on false dignity. People make fun of the Drama League of America for attempting to reform the morality of the stage, as Mr. Dooley said; but most of the ridicule is harmless enough. Indeed, we are often aware, from our own point of view, that we are rather funny. When outsiders make merry at our expense, I always feel like saying: "You don't know half our jokes. If you really want to laugh, come inside. We are a great deal more amusing among ourselves than we ever can be to any detached observer."

So much in the way of philosophizing the situation a little, and I am aware, very crudely. Coming now to the uses of the bulletin more concretely: There are scores of perplexing questions that beset any playgoing committee, no matter how eminent it may be—what plays to choose and what to pass by, how to word the bulletins, how to construct them even as to size and shape of paper and kind of type, what to make them do and how far to make them reach. In speaking of these points, I am aware of many handicaps, lack of time by no means the worst. There has been so much discussion and altercation, and there are so many differences of opinion, that I can say almost nothing which will meet with approval.

However, on this occasion, it is outspoken conference that we desire, the more the better. So, as I have had experience, it is perhaps allowable for me to give my opinion, and even to be personal.

I have always thought that in the matter of choosing plays to bulletin, we are confronted at the outset by a very great difficulty; namely, we are in the realm of æsthetics. We must decide quickly and once for all, with no prospect of going back to explain or correct, and we must express ourselves concisely so as to be distinctly and immediately understood; and yet we are dealing, not with ethics, nor science, but with art. And it is always difficult to bring absolute and sententious criticism into true relation with a fine art.

Art is simply feelings and thoughts about life expressed in whatever medium the given artist finds least hampering; and the true artist's expression of emotion and thought makes a different impression upon different people. When it comes to art consciousness, we are all impressionists, not pedagogues nor preachers nor scientists nor anything else. The obligation to be decided and in a way final, as is needful in working on a bulletin, presses very hard on any one who takes art impressions readily. It nearly made an end of me altogether before the close of the third season during which I served on the playgoing committee in Chicago.

However, for our consolation, this perplexity is only part of the larger problem of art criticism in general. Libraries have to decide about books, and galleries about marbles and canvases. And their decisions, too, have to be final in the sense that a book or a painting cannot be taken in and ruled out at the same time. In views and reviews of art, nothing is easy, but everything is interesting and stimulating.

Now, after a play has been chosen as one that the Drama League is willing and even anxious to back, there is still the question of what kind of bulletin will be the best help. The most obvious purpose of a bulletin (we say it over and over again) is to get people into the theatre early enough in an engagement so that the play may have a fair chance of success. If a bulletin does not deliver the audience in good season, it is rather a failure, no matter what else it may do or be. We talk about the play that has punch.

A bulletin should have punch too, of a kind that makes people hasten to the box office. However, that is not the only quality that a bulletin should have. There is a species of newspaper review that is effective in getting a great many people into the theatre, but it is not always good criticism by any means, and sometimes it is very bad. League bulletins, we all agree, must have distinction as well as punch, and must show discrimination. But to make people eager to see a play that is praised with discrimination is not easy.

And then there is, in my view at least, a further complication. These discriminating and at the same time punching bulletins should be so composed as to reinforce and practically illustrate the work of the educational department. We expect the educational department to help the playgoers' bulletins in assembling the right audience for the right play. The playgoers' bulletins should, in turn, do what they can to point morals and adorn tales for the benefit of study classes, clubs and reading circles. And they often can be efficacious. For instance, suppose I am lecturing on climaxes—what makes them strong, what makes them weak, etc.—and suppose I can say: "Such and such a play is on the boards now at a certain theatre. Read your League bulletin, observe what it says about the climax, and then go to see the play. That will show you plainly, on the stage, how a climax, for example, can dominate the beginning of a play, and yet lose its hold towards the close, till the final act switches off in a new direction."

As to form: I think now, as I thought four years ago last September, when I helped with the first play proclamation the League ever issued, that, all things considered, the best bulletin is an ample one, about as full as any ever issued by any of the centers, in tabulated form, under such headings as Theme, Plot, Structure, Colloquy, and even smaller technicalities—obviously not all of them nor the same ones used for every play; and I think it should be set up and printed in such a way that, for all its literary qualities, it can, whenever desired, be posted. A bulletin should always admit of posting. It is not a tract, nor an invitation to a ball, nor a trade catalogue, nor a bill for a spring hat. The very word bulletin implies something that can be placarded.

I have not yet touched upon the most important point of all, the connection that the bulletin should make with the night-stand work and the circuit scheme. This work for the night-stand theater is at present the most vital and essential that the League is doing. That good friend of the cause, Mr. J. E. Williams, in two or three leaflets that he wrote about the time the League was organized, set forth most plainly just why it is that the night-stand audience controls the whole situation with which we are trying to cope. He began by saying that ninety per cent of all the theatres in America are night-stands. And then he went on to say that if these small town theatres were prospering and making money, we could not do much with them nor for them. But the very fact that their business is bad is our opportunity. And his conclusion was that the strategic point, where come together all lines of interest—the public, the theatre owners, and the managers—is the one-night stand.

But since Mr. Williams wrote these leaflets on lyceumizing the theatre (that was what he called the circuit system) another element of confusion has entered. I hesitate to mention it, because it is almost impossible to speak briefly about it and not be misunderstood. I believe that next year certain questions in connection with this matter may be forced upon us. You perhaps have guessed that I mean the moving picture play. Let me say at the beginning, I do not believe that the screen play is getting our public away from us permanently—that is, I do not believe that it is destroying the love of the spoken play; for that roots too deep in human nature. I believe the whole matter will adjust itself, and that before long. But in this present time of mal-adjustment and unsettled relations between the film drama and the spoken drama, the movies, with their tremendous and constant influence, are unfitting people, and especially children and young people, to appreciate the meaning and intent of the best modern spoken plays. At this point let us be perfectly fair. It is not the fault of the movies that they affect the public in this way—that is, the better class of movies. It is simply because they have certain inherent limitations. And they are not alone in being restricted. The spoken drama has its

limitations, too; it has had them for thousands of years, and has never surmounted them yet. The picture play, successful as it is in spectacle and in certain kinds of historical drama, is *incapable of intellectual content*. It must show everything and imply nothing. It leaves nothing for the audience to do in the way of making deductions and connections and inferences. All this, not because, at its best, it does not wish to do these things, but because it cannot. We must learn to be fair to the film play, whether we wish to or not. It did happen rather inopportunistly that it began to sweep the country just about the time, five years ago, when the Drama League was organized. And it does make us a little envious when we think how quickly it has succeeded in getting into the small towns, and assembling big audiences there—just what we are struggling to do. But we can't dismiss the whole subject by saying superciliously, "I loathe the movies. I can't endure them." The point for us to consider is, that when the readjustment comes—and those who know most about the situation are sanguine that before long the spoken play will, so to speak, catch up with the film play, so that there will be no permanent substitution of movies for spoken plays—when that time comes there is danger that the public will be incapacitated for anything but spectacle and exciting melodrama. The screen play, through no fault of its own, but just because it is what it is, and because for the moment it is so overdone, is "queering" the theatre audience. There are children, boys and girls, and even adults today, in small remote places, who have seen scores, even hundreds of screen plays, but who never saw and heard a spoken play in their lives. In their normal condition they would be quite capable of enjoying plays like "The Fortune Hunter," or "Kindling." But how we can ever get back of the movie influence and train them to use their minds even a little, in face of the spoken play, is a serious question.

We must do all that we can to make all bulletins serve all places, large and small. The bulletins of the producing centers should be made as far as possible to serve non-producing centers. In view of the needs of the night-stand, and the encroachments of the screen play, our responsibility to the public and to the organization which we are supporting is greater with the approach of every new theatrical season.

Thus it is evident that a bulletin is not a simple affair at all, but very complex. It must do and not do many seemingly irreconcilable things. That is where committee work comes in. If bulletins were designed to create one effect at the expense of all others, then doubtless a committee of one would give satisfaction. As it is, we need a bouquet of workers as variegated as possible in genus and species.

And this committee must cultivate patiently what may be called "bulletin style"—a style not perhaps useful anywhere else, but arresting and impressive in a bulletin. Just how to master this style, nobody can tell anybody else. The cultivation of true League spirit is one essential, and hard practice is another.

Yes, there are difficulties in bulletin work; but then, in the brief history of the Drama League, there have been many struggles with the well-nigh impossible. It is because we are succeeding in doing so many things that so many wiseacres say can't be done at all, that we find the work stimulating.

DRAMA STUDY FOR CENTERS AND CLUBS

BY ELIZABETH R. HUNT

In preparing a program of any kind, first be careful not to undertake too much. Arrange it so that it can really be carried out by human beings in this vale of tears, and so that it will be just as interesting at the close as at the beginning. Remember that there is absolutely nothing in a club program, or course, of study in itself. Anybody, even if he does not know enough to see the difference between "Romeo and Juliet" and the "Lady of Lyons," can make out a list of subjects for a year's work that, if printed in ornamental type on tinted paper is prodigiously impressive—and absolutely impossible for any society to work out. I have seen study programs in catalogs and year books that would make a committee composed of Aristotle, Ben Jonson, Lessing, Sainte Beuve and Henry Arthur Jones, if they could all have a meeting in

some house-boat on the Styx, throw up their hands in despair. They looked like something that might be done in paradise—if paradise had an educational department; and yet these programs were supposed to be followed by people who knew nothing of the drama and who were merely experimenting. If I had any reason to examine into a college department for the study of dramatic literature, I would spend very little time with the catalog. Lists of dramatists and plays and periods bear a relation to actual fruitful work quite similar to that which exists between printed sermons and holy lives. Instead, I would visit class-rooms and lectures to see what was going on; and I would not make my visits in October nor in January, but about this time of the year. "Look to the end" is a good motto. If the winding up of a year's work is propitious, all the rest may safely be taken for granted.

The play, being so vital and various, suggests innumerable ways of study. For example, it may be studied historically; as the drama in India, in Greece, in Rome, in France, etc.

Then it may be studied in its development; as for example, the chorus, the division into acts, the changes in staging, lighting, etc. In such courses as these it is easy to get help. Schools and colleges will always assist, indirectly, if applied to. And there is our own Drama League Educational Department.

The study of the drama structurally is more difficult than such courses as these. Why, I do not altogether know. There is not an effective device that any play ever used, there is not a bit of technique ever tried and proved, that is not based on common-sense and human nature, and so easily explained to any one of average intelligence. A play from one point of view is as frankly mechanical and manufactured as an electric toaster or a patent locomotive brake—just as behind-the-scenes in a theater is frankly a workshop. And then the drama is of all arts the most strictly bound by its own laws to be self-interpretative; and yet of all arts it is the one which most amply repays careful study. Think of it for a moment. On the one hand we know that the play must be promptly and easily intelligible to everybody in the audience, young and old, high and low, wise and simple; and a theater audience is always "from Missouri." When we want to be psychological, we talk about the crowd-submerged mind, and say that the level of intelligence in a crowd is below that of the individuals who make up the crowd. But when we do not try to be philosophical we put it in this way: the reader by the fireside may be a sequestered owl, but the spectators in a theater are collective geese. We all have a blind side in a theater, and that's the side glued to our neighbor. Divided we yawn; it is only when we are united that we thrill. So in making a play, it must be out with the problem, and on with the plot, and up at the audience on its blind side.

So the play must carry its own interpretation with it at every step of the way. Even its surprises must be foreseen, and its unexpected crises must be anticipated so as to be recognized as inevitable when they come. All this we know to be true. On the other hand, we know as well that no form of any art, nothing in literature or music, or the plastic arts, demands such close study as the drama. No other mode of expression is at once so subtle, so complicated and so profound; subtle, because it must take hold on the life of its time; complicated, because its ways and means of expression are so many and so difficult; profound, because a significant play is so far-reaching in its implication, so stimulating to the thoughts that breed thought, and so widening to the horizon.

I do not know that this study is unattractive either. Properly presented, there is a fascination in looking into the interior of a great play, and seeing how the wheels go round. I have known people to start up in enthusiasm when the use of a certain device began to dawn upon them—as a plot line, a planted fact, or a bit of pantomime—and cry: "Oh, I see, I see! How interesting!"

But it seems to be true that English speaking people know plays in almost every way better than structurally. It is said to be different with the French. You recall the old saying: "Every French man can make a play, just as every Oxford man can turn a sonnet." This indicates by inference that not even Oxford men can make plays. And as for English-speaking people in general, how many do you know who can say anything worth hearing about a play they may have seen and liked? When you ask them what was the theme of the play, do they not almost always tell you something about the plot? If they undertake to say what the climax is, are they not apt to insist upon the

point that interested them most, whether it is the culmination of the action or not? Do they ever know the difference between the situation and the exciting force? Even if they begin to talk about structure, do they not desist almost at once and, especially if they are feminine, begin to discuss what somebody in the play ought or ought not to have done?

And so, perhaps, it is best for me to use the brief time at my disposal in considering the study of *structure* in the modern play.

The most familiar and intimate and easily formed group is what we call the reading circle. Mrs. Riley, in her leaflet on Drama Reading Circles, sums up the main points as follows:

- I. A comparatively small group of people who are friends and will discuss freely together.
- II. A simple reading of the play without elocutionary effort.
- III. Selection of a general outline of study.
- IV. General discussion, which must be guarded from breaking up into small groups. This is fatal to the circle.
- V. The *art* side of the drama must be given especial consideration.

Mrs. Riley's own circle is always informal and intimate. Almost everybody sews or knits or embroiders. Indeed, it has profanely been called a sewing circle. And yet the stupendous fact remains that this sewing circle expanded into the Evanston Drama Club, which grew into the Drama League of America. Do not despise the day of small things.

In reading before a familiar circle, do not dramatize or impersonate. Never let anybody persuade you to do that, or to let an outsider come in and read dramatically. I emphasize this because experience has proved that though dramatic reading is a delightful public entertainment, it has the effect, in small circles, of limiting the choice of plays, and that often to the detriment of the whole purpose of the meeting.

A singular phrase has come into use of late, worse confounding our too confused notions of what drama is. Certain plays are commended as good "reading" plays. Others are described as poor "reading" plays.

Now the only kind of play worth reading aloud or to one's self is a good acting play. And any good acting play, no matter how many characters or scenes, may be read to the pleasure and profit of a small audience, provided the reader makes no attempt to dramatize. It is dramatic reading, quite unnecessary for small audiences, that limits the choice among great plays, cutting out farces and melodramas, and tempts the exploitation of closet dramas, dramatized novels, and unactable plays. Shall we never learn that the mere form of the printed play, with its list of characters, descriptions of scenes, stage directions, and actor's colloquy, is in itself clumsy and inartistic, the least attractive of all modes of expression in literature? Its only excuse for being is that, cast in any other shape, it would lose its possibilities of expression on the stage. For reading aloud, it does not compare with the poem, the novel, the essay. The only reason for reading it is as a preparation for seeing it in the theater.

Do not, then, dramatize; but on the other hand, don't read the play as if it were a poem or a novel, putting all the best speeches on a level, without considering who uttered them or what they had to do with the plot. Set an imaginary stage, change it in your mind's eye for the various scenes, manœuvre the entrances and exits of the characters, and keep them in the right places with reference to one another, and the various pieces of furniture.

In passing may I say that it is unfortunate that literary reading, quite right as far as it goes, is often the only kind practised upon Shakespeare in schools and colleges. As a result when we see his plays in the theater, we are not so much untrained for them as ill-trained. However ready we may be to appreciate the intelligent reading of famous passages, we are unfitted to respond to the forthright, powerful, dramatic appeal that should be made. This limited, academic view of Shakespeare increases the difficulty, great enough at best, in giving his plays sane and normal interpretation on the modern stage. If managers could be sure that audiences would react to the tremendous *drama* in Shakespeare's best plays, they might be persuaded from the excessive scenery, costuming, incidental music, and by-play which they now consider necessary. Reading circles can do something for Shakespeare.

Besides the informal reading circle, there is the study class or club, with a leader who lectures part or all of the time. The members of such a class are supposed to read the play beforehand. Lack of patience is the worst obstacle

in this arrangement. A play should be read through once at least. This will occupy an hour and a half, or two hours. But this is merely the beginning of study. It is not possible to get even the situation which is altogether outside and preliminary until you have read a play through from beginning to end at least once.

It pays to go slowly and to be thorough at first. Gradually the student learns to handle a play and get at the heart of it more rapidly.

I have said that I do not know why it is so difficult to understand play-structure. I venture to give one reason at random. It may be because, after we have seen clearly some technical point in one play, it does not at all follow that we are prepared to recognize the same point in another play. Because while these devices have precisely the same effect, they are in and of themselves entirely different; and the greater the play the more absolutely do all its technicalities differ in kind from anything and everything in other plays.

For example, the exciting force: Here is a list taken almost at random. In "The Great Adventure," the exciting force is the death of the artist's valet. In "His House in Order," it is the opening of an unused room. In "The Second Mrs. Tanqueray," it is the receipt of a letter. In "The Honeymoon," a German aeroplane comes to England to compete for a prize. In "A Doll's House," it is the appointment of a new manager in a bank. In "The Servant in the House," it is the repairing of a church. In "The Great Divide," a cowboy breaks his leg. In "Lady Windermere's Fan," it is a plan to give a ball. In "Iris," it is the return of a ring. In "The Magistrate," it is the arrival of an old friend. In "The Liars," it is an invitation to dinner. Obviously it is hard to reason from anyone of these to any other.

As to the discussion: First, accept the content of the play. Questions are always arising as to the material out of which plays are made. These discussions are nothing peculiar to our own day. Remember that while anyone has a perfect right to reject the content of a play as not suitable for a performance on the stage, having admitted the "story," it is only fair to take the play on its merits, and in estimating it or analyzing it, to refrain from harking back to the question whether the incidents of the plot are suitable for use in a play.

For instance, Stanley Houghton's "Hindle Wakes." When it is said, as it sometimes is, that on the whole, considering the various kinds of people, young and old, who go to the theater, it does not seem quite best that such a play should be on the boards, we can get that point of view. Indeed it is strengthened by the fact that in the actual history of the play on the stage, it seemed less safe with some audiences than with others. I do not agree with the view that it never should have been performed. I merely think that the people who do not accept the content ought not to discuss the play technically, because the discussion inevitably becomes confused and fruitless. Avoid that kind of confusion if possible.

Then do not discuss the *ethics* of a play first, nor perhaps chiefly, although it is very easy to do this. And never condemn a play simply because, to use a crude illustration, somebody does something wrong as part of the plot. Remember that in the three centuries since "Othello" was written, the Moor has never been accused of promoting the custom of assassination, although he does stab his wife at the close. On the other hand do not approve a play merely because, to be crude again, it has a poor, dear, suffering, fainting-away saint of a heroine, or a noble, manly, virtuous, come-to-the-rescue hero. Remember that in cheap melodrama noble characters are always most popular with the toughest spectators.

Do not discuss what the characters ought to do. Content yourself with trying to understand what the dramatist has made them do; and in analysis, be merciful to the innocent, unoffending play which never did do any harm. Do not rend it limb from limb, because you may never be able to put it together again. And above all things, do not forget that no play was ever in the world profound merely because of being puzzling.

DRAMA LEAGUE ISSUES

BY RICHARD BURTON

The publishing of plays in the last ten years has been a phenomenon. I believe we shall never have intelligent audiences until the book of the play is a matter of course. We can add to the value of a play after leaving the playhouse by reading it. In fact we never really know a play until we *have* read it. My advice is to see the play with an open "empty" mind, then to read it. One does not have to wait a long time now to secure the book of the play. "Children of Earth" for instance, was published almost at once. We understand the structure and the motives underlying the action only by reading and it is in short the only way to know the real character of plays. The Drama League Series, I am glad to say, is doing well, and sales are on the increase. Percy Mackaye's poem play "A Thousand Years Ago" especially is selling very fast.

Now as to Bulletins; there will never be agreement on bulletins issued by any organization. To me, for instance, "The Master Builder" is one of the most wonderful plays ever written. Students everywhere are immensely impressed upon witnessing a performance of it; and yet we have it from some of our own number that this play is not worthy of the position which many of us accord it. A central bulletin can never be a universal expression. Play bulletins must be based at present upon the fundamental facts of locality, and we can only gradually "induct them into salvation." Prof. Heller stands for the aristocratic idea in the making of bulletins; Mr. Clayton Hamilton for the democratic, basing bulletin needs of a locality not always upon a contention for "higher drama," but upon a standard of "worth while" entertainments. The question facing us as an organization is, shall we have the aristocratic or the democratic? First we must always think of plays from three angles. First there is the literary value which will stand the test when printed, as we find to be the case with Alice Brown, Percy Mackaye, Edward Sheldon, and others of our contemporaries. Second, we have technique. The more or less sensational play "On Trial," by Emil Reizenstein was deemed worthy of a bulletin because of its display of knowledge of sheer technique. The third and last element of drama is its function as a dramatic interpretation of life. Local bulletins must be modified and local conditions met in order to emphasize the phase for which a community is ready. The third phase is really the fundamental one, and all communities everywhere are instinctively, if not intelligently, able to judge of the merits of a play as an interpretation of life as they know it.

Small towns can keep alive strong dramatic interest and activity by developing amateur actors who express their own community life. The circuiting of plays is not essential to the existence of drama in our country. In our own university for twelve or more years a definite principle has been followed in choosing plays for amateur production; we have always borne the life of the community in mind. There is no adequate theater on the campus, and our plays are given in a town theater. Also we give plays that will not offer or invite contrast with the professional stage. We put on Ibsen's "Pretender," for example, because it had never been seen here before. Two years ago a student wrote a play called "Back to the Farm." Two companies from the university have played it in over fifty cities. It is still in demand and being played, and we are doing more and more student plays with community needs as the foundation.

Now the Movies: I am not down on the movies. Broadly speaking, twenty-two million people a day see the movies. They cannot be ignored, and the wide divergence of opinion concerning them shows the interest they have aroused. For example, consider the case of "The Birth of a Nation." It is called by some, one of the most wicked things ever shown, while others see it as a wonderfully artistic play of genuine historical significance. In Los Angeles there are forty-four moving picture organizations, and Universal City founded and inhabited by people in the employ of the Universal Film Company, is an incorporated city of several thousand. I believe in the movies properly censored. They demonstrate at least the benefits which might be derived from a democratic scale of prices for the legitimate theatres. The Drama League has

already been asked to aid in uplifting the films. The Shuberts wrote me some time ago that "Mrs. Hamburger knows her business and our film company is in sympathy with her and the Drama League in making the film play an art." It would be well for us all to bear in mind that the Drama League *must* express itself on the movies later on. To my mind the important function of the movies will be to separate the elemental from the psychological, which latter will be left to the legitimate stage. Both can have a place. Families otherwise without amusement or recreation can go to the drama which can reach them and be understood by them for a low price. The films are the expression of people who react naturally and easily, who often constitute the best audiences, and we need not place ourselves above this influence—we can all react easily and simply and be the better for it. We can all find something in the movies, and he who has lost his ability to respond sensitively to the elemental has lost his perfect balance.

I cannot close this talk better than by reading you something which I carry constantly with me. It was written by William T. Stead at the age of fifty-four after he had, for the first time in his life, entered a playhouse:

"We must either put the theater on the rates and taxes or must appeal to the voluntary principle, and endeavor by preaching, to raise up out of the multitude of theater goers a nucleus of true believers, corresponding to the members of the Christian church who will spend and be spent in the service of the theater.

"Now in the theater, nobody goes to the theater or takes any part in the play excepting to amuse himself or do himself good. For him the theater is simply and solely a means of selfish enjoyment or selfish culture. It seems to me that the theater will never be raised to its proper status until, out of this miscellaneous congregation it can recruit the elect souls who will form the inner fellowship of the drama; men and women who will work and give and think and pray for the welfare of the theater, as men and women work and give and think and pray for the welfare of the church.

"The theater with such fellowship would really teach a body of doctrine, which, though not theologically formulated, is nevertheless a real creed, capable of exciting the highest degree of enthusiasm. That creed briefly stated is, that life is a serious thing, that the problems of life ought to be seriously considered and that there is no method by which they can be so vividly brought home to the mind, the heart and imagination of man, as by the stage play.

"When I imagine what the theater might do as an agency of civilization and then see this miserable derelict vessel which might have been a veritable ark, in which religion and morality and art might have found refuge, converted into a mere haunt of selfish folk intent solely upon passing the time, I confess my heart burns within me and I could almost weep over such abominable sacrilege.

"The amount of time and money you are willing to sacrifice in order to bring the blessings of an ideal drama home to the hearts of the multitude, is your measure of your faith in the stage. No works, no faith. It is no use praying about your zeal for the theater, unless you are willing to come out of the merely miscellaneous audience of play-goers and band yourself together with those few earnest workers who are not content to see the most patent instrumental of moral appeal, the most stimulating agent of intellectual activity, given over to the manufacture of mere froth and soap bubble, the display of millinery or the tinkling melody that predisposes to digestion, the well-fed paunch of the over-fed citizen.

"I am loath to believe that the theater-going public is such a godless, reckless, worthless set of selfish loons that it is impossible to raise out of their midst a fellowship of stalwart workers and liberal, who will begin the democratic regeneration of the theater."

THE NEW ART OF MAKING PLAYS

BY CLAYTON HAMILTON

One reason why I am very much interested in the movement of what is known as "the new stagecraft" is because there is nothing in this movement that is really new. The drama is the most traditional of the arts. The new stagecraft is not so much a revival as it is a counter-revival. I want tonight to share my interest in what is called the new craft in certain of the more prominent efforts at this time in America, and which have been made for the last five or six years in England to return to practices which have been temporarily disused.

It is necessary for us first of all to understand the basis of that revival against which this counter-revival has been started. The crisis of the drama took place about thirty years ago. I think we shall discover a very great difference between the drama of the last thirty years and the drama previous to that. The drama of the last thirty years is modern drama, and the other is ancient drama.

Ancient drama, which began about 430 B. C., and continued until thirty years ago, was one kind of drama; it was compounded out of two elements, action and characterization; modern drama is compounded out of three elements, action, characterization and setting. The new element is that of setting. The modern drama is based on the idea that certain people will do certain things at a particular place and at a particular time, and will do those things only in that place and only at that time. If the time were changed, they would do something else in some other environment.

The ancient drama was designed to be "talky." There was just the bare background and the platform stage from which the actor talked to his audience, and his words conveyed to his hearers the element of time and place. The back drop and wings represented walls or landscape, and all looked alike; and the author did not have to think particularly of the scenery. He could not make the scenery help him, and all that was necessary for the actor to do was to speak certain lines. The modern construction is quite different, based on the idea of doing particular things in a particular place at a particular time. The modern stage suggests to the eye three walls of a room, and we are actually thrown behind the other wall. We try to suggest the illusion that we are actually in that room, seeing the actors and hearing them. There is no bare platform at the front of the stage, and there is no need for the platform speaker to address the audience.

Realism in the theater in the last thirty years has been developed to a point to be wondered at. It would appear it has gone about as far as it can go. It has developed into an "eavesdropping period" by removing the fourth wall. When any comparatively new device is developed in any of the arts, it is used at once with great enthusiasm and the tendency is to use it to excess. The apron of the stage was abolished when they saw they could make a drama with a very powerful visual effect, and I think they went to an extreme. Mr. David Belasco's plays have become more and more realistic. If the theater ever succeeded in making plays absolutely true to life, it would have removed the necessity for paying four dollars to go to see what you could get outside of it every day. In "A Good Little Devil," Belasco had a tree in the center of the stage for which he had paid four thousand dollars. It was a romantic play, but what was the tree which cost so much doing in the middle of the stage? That was the question uppermost in every one's mind.

Shakespeare made use of the platform stage, but the realistic period did away for the necessity of it. This very important revival in the craft of making plays, in the manner of staging them, in the manner of acting them, took place at a time when realism was employed in all of the Arts. Fiction was realistic fiction. The best work in all the Arts was done in our realistic period. Now the invasion of the picture-frame stage, the elimination of the element of setting, is equal to that which took place in the realistic period.

Those who have seen Mr. Granville Barker's production in New York of "The Man Who Married a Dumb Wife," "Androcles and the Lion," and "Midsummer Night's Dream," will understand the new craft. It is a compromise

which is a happy one. The actors come down into the apron and talk to each other and to the audience.

The theater should be catholic and give realism to the realist and romanticism to the romanticist. I have tried to be neutral, but I believe that suggestive method is more effective than detailed method. What we are striving for is the illusion of the reality. We want to feel within ourselves that this is real. Nothing is real in the theatre, or not alive itself, that has not been imagined. Nothing is real until we imagine it. The new revival allows the audience a freer play of the imagination, and for this reason I am an advocate of what is called the new stage craft. It is a return, in a way, to the methods of Shakespeare.

“THE CREATIVE AUDIENCE

CLAYTON HAMILTON.

I regret to say that being a late riser, I did not hear many of the other speakers and I do not know what has been said but I think every once in a while we should ask ourselves why we are here. We look very cozy as we gather in this sumptuous room, so I am going to start right in and ask what is the Drama League in America? I joined because I liked the idea of it. The central purpose was to assemble and deliver an audience for worthy plays, and in the second place to further a broader support of plays throughout the country. This seemed a desirable purpose.

For many years I held myself aloof from all endeavors to uplift the stage. I am one of those who do not believe in uplifting. The reason is that it is usually begun the wrong way. A number of people would gather in a room, and say, “Let us uplift the manager, or the actors or the actresses.” Most of the actors did not want to be uplifted, and the proposition was not terribly interesting to the managers. Then the Drama League came along and said: “Let us uplift the audiences.” This appealed to me. I am heartily in favor of uplifting the audiences. I am naturally interested because I make my living by the approval of audiences. This was a great idea, and it is because it was a great idea that the Drama League has grown and has prospered. It is now five years old, and there are two points which I want to take up: First, in how far has the Drama League succeeded in organizing and delivering an audience in support of worthy plays; second, in how far has the Drama League succeeded in not only educating but creating a worthy audience in the different centers in which it is established?

The first question is rather difficult to answer, and I am not prepared to answer it at all. The answer is a matter of figures. I can merely say, however, that according to the impression which is prevalent in the office of most theatrical managers, the Drama League has not been successful in actually delivering the audiences in support of worthy plays. Some of you must be familiar with the attitude of the average theatrical manager toward the Drama League in this regard. I happen to be familiar with it. If you speak of the Drama League to a manager in New York, he is almost certain to say, “I hope they won’t bulletin our new play in New York, because that will queer it.” What is the reason for this? The managers do not believe in its ability to deliver within two or three weeks an actually paying audience.

It has just happened in the last two years that those plays which have not been the most successful in New York have been bulletined by the New York Center, and one of the most delightful entertainments of the entire theatre season, and one of the most successful, “The Seven Keys to Baldpate,” by Geo. M. Cohan, was not bulletined. In the first place, the Playgoing Committee did not even go to see it because it was written by Mr. Cohan. However, they did send some one to see it after it had been running four or five weeks. It is unfortunate that plays of this sort, more than interesting, more than successful and more than highly prized, should be ignored by the Drama League; and it is easy to see why the managers have the impression they do about the Drama League. I feel that the New York Drama League Playgoing Committee makes a mistake in recommending too few and not too many in trying to deliver an audience for worthy plays. If errors must be made, it would be much better to deliver an audience for twenty plays, five of which were not good, than to deliver ten plays and miss five. If the matter were a little overdone instead of underdone, the

managers would be disposed to look upon the judgment of the Drama League more favorably.

Then the question arises, does it or does it not deliver a paying audience? In New York it does not. It has not increased business one hundred dollars a week even in the first week. I may be wrong, but that is my impression. I believe that in some of the other centers they do deliver the audience. It seems to me that the problem of actually delivering an audience is a very important problem. If it can deliver, the Drama League has fulfilled the primary cause of its existence. I should regard the Drama League as a failure unless it had delivered the audience for any play which it had decided to support.

A great many of us who pay our dollar a year and come to the meetings, do not, I think, go to all the plays that are recommended by the Playgoing Committee. I have asked some of the lay members of the New York Center, that is to say, representative members, men and women, particularly women, who have no connection with the theatre and no special interest—they are the sort of people the Drama League was formed for—and they tell me they may have gone to one out of six plays recently recommended. Some do not quite dare to go because the play was bulletined; others have been actually influenced to go or not to go by their membership in the Drama League; and the Drama League has not influenced them nearly so much as the reading of the daily papers, and that not so much as the report of their personal friends.

The second point is a theoretical one: the problem of educating a productive and creative audience for worthy plays. This is a different problem. Granting that the Drama League always delivers an audience, what kind of an audience does it deliver? This leads to a broader question: what kind of an audience is a good audience? In other words, is the Drama League a good audience or not? And this leads to the central question: What is a good audience from the point of view of the actor and the manager?

A play is the result of collaboration between the people whose minds are creative behind the footlights and the people whose minds are creative this side the footlights in the audience. It cannot be made by the authors and actors without this co-operation. It becomes a good play only when it begins to happen in the minds of the audience. Now you can easily see that the author and actor doing their share, they accomplish much with an audience called a creative audience and accomplish very little with a type of audience that is not creative. A play is never complete until an audience has actually collaborated in the making of it.

There are three kinds of audiences: those who know a great deal about the art of the theatre; they are the upper class: those who know a little about the art of the theater, but not much; they are the middle class; then those who know nothing; they are the lower class. You have a few people who know a great deal about the theatre; you have a large number who know little about it; and a larger number who know nothing.

Speaking in a general way, the people who know a great deal constitute a good audience because they know at once what you are trying to do; the lower class also constitutes a good audience; it knows nothing, but it will laugh at the right time. So you see the upper class and the lower class are the material for good audiences. But the middle class makes a bad audience because the little they know keeps them from responding readily, and what they do not know prevents them from appreciating what you do. They fail on both sides. Consequently, let me urge all of you to do everything you can to prevent this Drama League from organizing a middle class audience.

You may have a Playgoing Committee that is distinctly middle class. If you should have a committee of this class, it would be the ruin of the Drama League. I simply set this situation before you as dangerous against which you can be warned. You must be very careful not to educate a middle-class audience, and you must deliver your audience in dollars and cents. If this can be done, then you have reached the goal.

THE NEW SCHOOL FOR STAGE ARTS, CARNEGIE INSTITUTE

THOMAS WOOD STEPHENS

The Department of Dramatic Arts in Carnegie Institute of Technology has now gone far enough in its experiment to see some things that can be reported upon to any person interested in the school for Dramatic Arts.

One of the schools is called the "School for Applied Design." That school started with a course in architecture. It is definite in its training and specific in its requirements, of course. In establishing a school of drawing or painting, the Institution did not merely set a model and engage a teacher and say, "go at it," which is the usual method. It took into consideration practically every study that would train students in certain subjects of the Arts. We do not know, when a student enters the course, whether he will be an artist when he gets through. The Carnegie Institute being organized under the rather rigid laws of the State of Pennsylvania regarding degrees, we set up a course that led to a degree; so that if a fellow goes through these four years and finds that the trick still eludes him, at least he has had the four years' training.

When the Department of Music started and the Department of Dramatic Arts was started, we welcomed particularly the fact that we did not have to make a school of the Arts, but that we had already the basis upon which to build it. We began two years ago the active plan of it and the work had been going on for a matter of fourteen or fifteen months. The theatre was opened about a year ago with a Shakespeare production by the students. Now this general theatre of the school belongs to the Department of Dramatic Arts in this way: the student has a curriculum to follow, a certain number of credits to achieve in languages, in literature, in drawing, in music, in dancing, in history, and what we call general studies. The poor students on whom the experiment is being made have now a schedule for the week which involves so much drama, literature, French, and drawing, so much music, so much history of painting, so much history of the theatre, so much history of plays—all of which continually leads to the production of plays.

It can never be a large school. We never know when a student comes in whether he will ever be an actor. There is something inside of the actor which makes him; some look pretty hopeless for six months, others change in one month, and some not at all. The theatre is a very large and complicated mechanism. It has a great position; it has to have a large number of people working in it and for it. People do a great deal for love, and they go into the theatre because they cannot help it, and those who go into it because they cannot help it, should go into the Institution where they can be trained. Most colleges have not found it necessary to serve the big business of the theatre with training schools. There are a few notable exceptions in the University field at the present time. You all know about them. The strictly technical school has nearly always been outside of the academic floor.

Superstition always exists where the name Carnegie is connected. I want to cover some commonplace points: the price to people of Pittsburgh is \$40 a year; people away from Pittsburgh pay about \$50 a year, that is, about one-half of the average technical institution. The tuition of the school would not go very far toward the actual upkeep. We have only to fill the technical requirements. For that, of course, the equipment is necessarily of a special order, both the building and its equipment. The theatre seats about 420 people; stage of reasonable size, not so large that it takes a great deal of money, not so small that it leans to the toy idea.

The main question is what you are going to do with the student when you get him. College courses do not do much good, because we cannot allow credits for what we do not teach. They come in and follow this rather rigid course, putting in perhaps one-half of their time in play production; anything that seems likely to be good for the student. First year, one-act plays; second year, classical and Shakespeare work, that they may get the idea of measured speech before the temptation of eloquent speech in their conversation; third, production of modern plays; fourth, we allow the individual student to express himself and

to say what he intends to do with the equipment gained in the previous years.

We have a play-reading class; and the students have also written about twenty plays this year. I do think the student who knows how to write a play may be useful. Sometime he may write a play, and at least he will have gained one more bit of experience of a constructive order.

As I say, this is not a school of acting although there is a certain amount of acting done. We have done this year some plays by Euripides, one production of Shakespeare, one of Shaw, and a considerable number of short plays. Then, we have given repetitions, and we do this because if the student plays it once, he does not know exactly what he does, but if he plays it six or seven times, he gets a pretty fair notion of what he did, and that is the thing that is hard to carry to him on one performance.

Now regarding instructors: we find it a good plan to have visiting instructors so that the student may become acquainted with the methods of more than one teacher and may not acquire the habits of one particular instructor. We are covering a great deal of academic material with a closer application on the part of the student. The student has to go into more than he does when he is in the lecture-room jotting down things in his note book, and finds that in the study of dramatic literature he has considered the work of the Greek period; in the history of Art, Greek architecture, and Greek customs in Euripides. Unfortunately, he would know no Greek—but lots of us don't. And perhaps that is not necessary for the purpose he has in mind. He has also done a considerable amount of physical work, building productions and shifting scenery, and doing a great deal of other necessary work, all of which seems to have a tendency to reduce the size of that part of the cranium, which sometimes increases in people beginning to act.

SYMPOSIUM, WHAT TO DO NEXT?

As Conducted at a Banquet Given to The Drama League of America in
Detroit, April 21, 1915

Dr. Richard Burton acted as toastmaster, and in introducing the speakers said: "We are not to have the conventional after-dinner speeches tonight. Too often you have suffered with them and for them. We have a galaxy of persons here tonight who have something of real value to tell us. In the field of drama there is an embarrassment of riches. There are so many things we might do, what shall we do next?"

"Before I call on the first speaker, I want to introduce to you the guest of honor of the evening, Mr. George Goodale, whose record as a dramatic critic has not been paralleled in the United States, a record of continuous service on one paper, *The Detroit Free Press*, for a half century. When the count reaches so high as that it is not unfair to claim that the dramatic critic as an educational force is the equal of the superintendent of schools. In France this fact is recognized and the great dramatic critic like Sarcey is on a parallel with statesmen, a national figure. We can never have sound drama without sound criticisms. . . . It gives me pleasure to introduce Mr. George Goodale."

In his response Mr. Goodale said in part: "Ladies and Gentlemen and Friends of the Drama League: I cannot forego this opportunity to express the dear hope that perhaps the power and influence of the League may attain to such heights that all the things which it now deplores in our theatre shall be swept away. Though we may sometimes differ with you as to methods and expressions, the underlying idea is superb. The idea of the drama entering into the life and thought of our people is of such importance that the country must see the need of upholding this League. All hail to the Drama League of America."

"BETTER PLAYS"

WM. E. JENKINS

I don't undertake to prove the need of better plays: I admit it. If after that anything is lacking to complete conviction, witness the annual revival of old plays to take the place of the failures. Off with the new and on with the old. The pecuniary ghost has failed to walk, and the theatrical ghosts must "squeak

and gibber" on the stage; and "squeak and gibber" they have in many instances to the satisfaction of the managers and the delight of the audiences.

Now those who believe that there has been no good weather since Charles was king, and no good plays since Ibsen befouled the stage with intellect, have welcomed this as a sign of the great reaction that shall sweep away the slime of ideas and conviction and restore the small sword and the snuff box to their own. How many of such reactions have I heard announced! Where are they now? A healthy stage will be *en rapport* with the life of its time, no matter what conventions it employs, what distances it assumes.

The prosperity of these revivals does not, it seems to me, indicate that the public is weary of psychology, of social criticism, of the contemporary flavor. It indicates rather that the public prefers good old plays to the poor new ones. No one is so bigoted a modernist as to deny that the best plays of twenty years ago are better than the poorest plays of today. At the present hour there is a special and obvious reason for the success of old plays. They seem to "tender-minded" people a refuge from the horrors of the times. For the "tough-minded" there is the war melodrama and the spy play. In times of war not only the laws, but the arts are silent. "Strife is the father of all things," said Hericlitus. But not until the smoke has cleared away, and even then, the result in notable drama will owe less to the actual events of war than to its spiritual reverberations. The war must recede, its significance and sequences must become clear. It is impertinence to predict, but surely a passionate humanism will spring from the vast pity of it all; and this, perhaps, will give us something of the spiritual unity that must exist before the noblest order of drama can come into being. Then, perhaps, we may expect the stage that believes itself, as John Palmer says, to be "a chosen instrument." Meantime, while the great voices of Europe are silent, we in America must depend largely upon our native product. What are the prospects for better American plays?

There is a dictum to the effect that every people gets the drama it deserves, though no one is pessimistic enough to assert that we always deserve the drama we get. One may well be sceptical as to strict poetical justice prevailing in this matter. The American drama has come in close contact with contemporary life: it has learned to observe and report faithfully; it is often ingenious in construction, and very often vivacious in movement. It is interesting, but not illuminating. It seldom makes the attempt to illuminate. It is not illuminating to show that beautiful shop girls may marry the sons of their employers and that crooks are kind-hearted. It is not ubiquitously true. It is illuminating to show that man may profess "diabolonian principles," may say "Evil, be thou my good," in a passionate reaction against pietistic hypocrisy, and yet may offer himself as a sacrifice for a stranger as instinctively as a Newfoundland dog plunges in to rescue a drowning child. It isn't illuminating to show the shabby makeshifts that working girls in lodgings are forced to resort to. It is cruelly, cynically funny. It is illuminating to show one after another of a man's friends fall away from him under the clearest conviction of right, while he, under the same conviction, goes to his death in defiance of public opinion. It isn't illuminating to show a weak woman choosing the easiest way under crude temptation. It is illuminating to see the generation arriving with their hot radicalisms and by the very process of realizing their dreams become fixed and conservative. It is illuminating to see a generous purpose delayed in execution wither away. These four English plays, "The Devil's Disciple," "The Mob," "The Will" and "Milestones," are illuminating because they throw into relief the complexity and mystery of life. They don't satisfy your wonder, they arouse it. They don't offer you a trig formula, a cheap simplification, a shallow solution. It is not always a cheerful light that is so shed. Such a type of play is more likely to show the ambiguous moral nature of humanity. It may arouse the tragic or the "thoughtful smile" of critical comedy. It never flows from mere information. It is not microscopic or photographic; it is penetrative and irradiating. I am not trying to compare good English plays with bad American plays. Some of the English plays I have referred to that show this power of illumination show it only incidentally, and have grave faults. Some of the American plays that lack it are better in point of construction. But no play without it is a play of the first order; and it is here we find the great deficiency of our native plays. Now, it is significant that all these English plays are written by recruits from the novel. Shaw, Galsworthy, Barrie and Bennett, four of the first half-dozen English dramatists, are not novelists merely, but men of letters in the broad sense. I cannot avoid thinking that practice in several literary fields, and especially that

of the novel with its possibilities of psychological exposition, has developed this faculty of illumination.

In France also we find men of letters, novelists, poets, very generally trying their hands at the play form. It seems almost a patriotic duty there. And the result is very often illuminating. In Germany this is almost equally true. There is no divorce there between the drama and literature. In America very seldom indeed is the dramatist anything but a writer of plays. The notable exceptions—Moody, Mackaye and recently Alice Brown—illustrate the advantage of the richer background of literary experience. Our novelists often possess the “divine gift” of illumination, and under the tradition such as prevails in England or France or Germany that gift would shine as brightly in plays as novels. The better plays we all so much desire, the best plays of which America is capable, will, I believe, come into being in that way.

POETIC DICTION

BY CURTIS HIDDEN PAGE

The distinctive thing about the Drama League is that it has reversed the method of criticism by speaking in terms of the demand rather than of the supply, on the principle that the demand will improve the supply.

The ultimate question in dealing with the drama in our own country will be, What will be produced in beauty, in literature and in art? A nation is known in history by its quality in these things, and not mainly by its inventions, its government, or its economic development. Economic and moral conditions in Greece were deplorable, but Athens is the most important spot in history, and her most notable achievements were in the realm of poetic drama.

Drama has to conform to a double standard such as is imposed upon no other form of art. It must, as a matter of course, be good drama; but, to last, it must also be good literature. In our own time over-emphasis is laid upon the immediate success of a play. It is better, however, for a play to be alive in the closet than dead on the stage. “Caste” is dead today, although it was alive in its own day. The plays of Browning never lived on the stage, but they are alive as literature, while Robertson’s are dead. The vital thing in the life of a play is not its body, but its spirit; not its structure, but its idea.

We need plays today that will be a combination of what we find in French in Rostand and Scribe, in English of Browning and Pinero or Shelley and Shaw; in America of Hawthorne and George M. Cohan. An approach to such a play was reached by Percy Mackaye in “Scarecrow.” Or we might combine the work of Mary E. Wilkins and Emerson and find the approach to that in “Children of Earth” by Alice Brown.

Young American dramatists have started on the right track. I have a firm belief that we are on the brink of some such outburst as came in Elizabethan England. There are points of similarity between that age and our own in America—in material successes, varied achievements in the arts and sciences, and in nervous intensity. The thing “to do next” is to make this achievement of an Elizabethan age possible for the stage. Actors must be taught to speak poetry as such. Next the audiences and the critics must be taught to appreciate and demand that kind of speaking. It is most interesting to hear varied opinions of the recent production of “Midsummer Night’s Dream” in New York. Granville Barker is a great teacher because he has caused verse to be delivered as verse—rapid-moving, rhythmic. We have had nothing approaching it for thirty years.

STAGE DICTION

BY F. M. SCOTT

The speech of Americans as represented in the diction of the American stage tends more and more towards realism. We may notice this if we turn back no further than to the plays of Bronson Howard. In those plays we find a conventional diction, which, unless it exaggerates the supposed American element, cannot be distinguished from the English of Great Britain. In the more recent drama, however, the speech of Americans is unmistakably American. It is such speech as a native of Great Britain would not and could not use. This is especially

true of the intimate conversation of characters drawn from the lower levels of culture.

To some this attempt at greater accuracy in the reproduction of American speech will doubtless seem negligible, save as it furnishes material for humor or pathos. But to others it will have a deeper significance. It will be an indication that, for good or ill, we are rapidly developing in this country a language of our own—a language markedly different from that of England. What the peculiar qualities of American English will be when it finally emerges, it is now difficult or perhaps impossible to say, but we may be sure that in its vocabulary, structure and rhythms it will be the fitting expression of the American character. When it arrives, American drama will take a leap forward, for the dramatist will then come into possession of a new and potent instrument for the embodiment of his ideas.

THEATRICAL ADVERTISING

ANNIE NATHAN MYER

About a year ago the absurdities of theatrical advertising were brought home to me. Together with some other members of the New York Center, I worked very hard to bring back for a second hearing the great Welsh play "Change," which since has been included in our league series of plays—a play which is at once literature and life, tragedy and comedy, optimistic and ruthless, impassioned and sane. It had been put on by a manager of little faith (how he ever came to touch it is more than I could understand) and since it was obviously not the play to make a sensational success the first few days, the edict went forth—as was customary with managers of his type—"Off with its head"!

We did get the play back to New York—the wise ones had declared it an impossibility—and we consecrated ourselves most tenderly and lovingly to nurse it into a healthy and care-free existence. And we took up the papers and read: "Coming back! Coming back! Coming back! The great Broadway success!"

Now it wasn't the lack of veracity in all this that annoyed me so much as its colossal stupidity! You see it cut both ways; we had not sacrificed our time and money in helping a "Broadway success!" Neither was it the play to please the kind of audience which would be attracted by a "Broadway success." So, instead of making friends, here was money being spent with the absolute certainty that if it accomplished anything at all, the result would be not a crop of friends, but of enemies who had been hoodwinked into seeing the play they had no earthly interest in.

Here was a unique occasion: an earnest, self-sacrificing group of men and women "rooting" for a play with no other possible reward except the consciousness of serving art; a play appealing to people who largely had been weaned from the theatre habit; furthermore, a great conservative university broke a cast-iron tradition and set the stamp of its approval upon a play by a living author. And the only thing the publicity man could think of saying was "Coming back! Coming back! The great Broadway success!"

Great commercial advertising is not thrown haphazard into the air with no knowledge where it takes root. Here, with the special production of "Change," was the ideal chance to circularize. Rightly used, it is a cheaper and more effective method than the hit-or-miss newspaper advertising. But it requires intelligence of a high order—and it presupposes some knowledge of human nature. Some goods are circularized with a cleverness that is fairly uncanny. I am thinking of some books and almost all patent medicines. These pursue the intended victim with a follow-up system which has all the wiles and pertinacity of the bulldog. But has anyone ever seen any intelligence displayed in the circularizing of plays? Is there any carefully planned attack directed at your weakest spot? Any sly undermining of your will? Is your dollar wooed from you with artistic skill? No. The only sort of circularizing that seems to come within the ken of the theatrical man is to ask ministers to stand sponsors to all dull plays, and suffragettes to all unpleasant ones.

In all up-to-date commercial advertising offices there is an efficiency chart which shows the general lay of the land; for instance, it is considered somewhat wasteful to advertise porcelain-lined tubs in a region where the plumber has

not penetrated. These charts ward off the danger of singing the praises of carpet sweepers where the scrubbing brush is in the ascendant, or advising shingle stains where all the houses are made of concrete bricks.

I see no reason why such an efficiency chart should not be of great usefulness in the theatrical world—it would prevent circularizing a peace play to a member of the army reserve, or a play of the tenements to those whose one joy is to watch, or fancy it watches, the raiment and revels of the four hundred! After all, if one only knew how to reach it, there is undoubtedly an audience for every play and the problem how to bring the playless audience to the audienceless play has something of the fascination of the eternal problem of bringing the manless job to the jobless man.

Now, next in importance to knowing what audience you want and then going out and getting it, is the vital principle that in advertising the profits are made from the *returning* buyer. Do you realize all that lies beneath this statement? It means that successful advertising does not consist in buncoing a person into a single purchase, but in so satisfying that person that he or she comes back again and again. It is from the returning buyer the profits come. Can anything be more utterly against the principles of theatrical advertising which, so far as I can make out, practically consists of the cheerful philosophy, "Sufficient for the day is the audience thereof"? The typical theatrical advertiser acts for all the world as if each audience that is lured to the box office enters into a kind of lethal chamber from which there is no return. Of course, if at the end of the last act each purchaser of a ticket meets with a speedy death which prevents him from spreading the truth, there is no harm done; "dead men tell no tales!" Walter Dill Scott, in his admirable book, "The Psychology of Advertising," says the one function of advertising is the influencing of human minds. Now, of course, if there were an unlimited supply of human minds to be influenced each for one day only, then the cumulative effect of all their disappointments, their discouragements and disillusionments need not be considered. But I think that very much of the present chaos and uncertainty in the theatrical situation has been brought about because the supply of human minds is not unlimited and the methods employed have been—shall we say somewhat extravagant?

Less than a year ago there was held in Toronto the first international gathering of advertising men. The Associated Advertising Clubs of America, representing 128 clubs, with over 12,000 members, got up the meeting and then and there they placed themselves on record that the old maxim, "Caveat Emptor," ("let the buyer beware") has been outgrown. Gradually it has come to be realized that after all it is not the buyer who should beware, but the seller. It is the seller who has most at stake; it is the seller who must "watch out" that his goods do not deteriorate, or that they are not undersold by a clever competitor. In short, it is the satisfied buyer out of whom come the profits. I wish I had the time to tell in detail the marvelous ingenuity, the imaginative grasp and wisdom that lie behind every slightest advertisement of a great mercantile house. How the copy writers for such houses have to train themselves to be appraisers, to be on their guard against the suave statements of the heads of the departments. Heavy punishment, even dismissal is meted out to those who fail to make good every assertion handed to the advertising department. Many an expert slinger of adjectives has not made good in his work because he failed to recognize mercerized cotton in advertised silk, or the filling in a so-called "all linen."

After all, why not? The advertising clubs have taken as their emblem the map of North and South America, with the word "Truth" emblazoned across it. "Success" has been called "the science of being believed," and in the world of advertising this holds doubly, trebly true. The attitude of theatrical advertisers is child-like; I can think of no other term that suits it so well. A child seizes upon its first lie in an ecstasy of personal discovery. What an easy way of escaping from unpleasant consequences! Why didn't anyone ever think of it before! Of course, experience licks it into the child that ultimate attempts are not accompanied with such happy results! It is easy to keep on lying, but it is not so easy to keep on being believed. When you come to think of it the working usefulness of a lie is largely impaired when it is under suspicion.

There is another disadvantage of a lie—the other fellow can always outlie you. It may have been an inspiration to have advertised your play as "The best show in New York," but next week another show is advertised as "The best show of the whole season." Then comes "The best show of the

past ten years," then "For a generation," then "The Best on the Western continent"; finally "The greatest and best show in the whole wide world." And, while it seems difficult to believe, I have seen a play (a very indifferent one, of course), announced as "The best play since the dawn of history!" A little matter like passing over the claims of Sophocles, Euripides and Shakespeare wouldn't bother a copy writer like that!

It may have been quite a clever touch to advertise a certain play as "The play with a punch," but the other day right under it I saw another play (not nearly so good a one) "Not a play with a punch, but a wallop." Perhaps in such a wilderness of superlatives the most effective advertisements may, after all, prove to be the quiet, dignified announcements of Mr. Winthrop Ames and Mr. Granville Barker. Just as in the glare of the Great Flashway, may it not be that the end is already in sight and that—in order at all costs to attain some distinguished feature—the next step will have to be an extinguishing one—a restful space of cool darkness becoming the only way of attracting attention amidst the orgy of blinking, twinkling lights.

For some time I have devoured the advertisements in the Sunday papers—as I used to read the tales of Baron Munchausen; I have quite a picturesque record. I wish I might read you all the gems. One mediocre play boasts of having the "Most suspense," "Most romance," "Most mystery," "Most thrills." "War Brides" may be a good play (I never saw it), but is it necessary to say "The heroine shames the women of Ibsen and Shakespeare"?

Of late, language having done its worst, there has been a tendency towards an appeal to the eye—advertisements appearing framed in fancy borders, circles, stars, triangles, all sorts of queer shapes, including the sole of a stocking! The most objectionable device this winter was used to bolster up a wretched failure. References to it bobbed up all over the advertising page sandwiched between other plays: "More Thrilling Than the Servant in the House," ran one; "More Absorbing Than the Third Floor Back," another; again, "More Spiritually Appealing Than 'Everywoman,'" and below the announcement of Ruth Chatterton's little play; "It Makes the Same Appeal as 'Daddy Long Legs,' and Should Have as Long a Run." I am glad to say this buccaneering attempt to succeed with borrowed plumes failed, as it was bound to do. It must have cost the management a pretty penny—that's one comfort!

In the desperate attempt to emerge from all this helter-skelter, I take off my hat to the promoters of "Polygamy." They had the courage to leave the theatrical page and in quite an unexpected quarter appeared a cut of a good-looking chap with the caption, "Tonight's 'Polygamy'! Hey, Bill?" But what interested me most among the excellent reasons they have for applauding Bill's choice was the startling statement that it was "The only guaranteed play in New York"! "If you don't like it, stop at the box office on your way out and get all your money back." How is that for courage?—guaranteeing a play as one guarantees fast colors! I can fancy it might lead to some complications, though! To begin with, a full house would really mean nothing—at least until the lights were really out and all danger of a descent upon the box office over. No longer could a manager chortle at the sign "S. R. O." ("standing room only"), for too soon it might be changed to "P. D." ("please disgorge")!

There is another kind of lying advertisement largely indulged in by the theatrical man—the poster, got up with a noble design to attract without the slightest relation to the advertised object. I have just returned from Charleston, S. C., where all the store windows were decorated with a picture of an ardent and adventurous pair of lovers perilously perched upon the branch of a tree, their figures silhouetted against a full moon. In some inscrutable way this poster was used to advertise the farce—perhaps you know it—"A Pair of Sixes." I don't know just what was in the artist's mind. For all I know he may have been a great psychologist. There is a school of advertisers that insists that the purpose of an advertisement is not so much to proclaim the advantages of certain goods as to put you into the mood to spend money. It may be that looking at a couple of young lovers perched on the branch of a tree is conducive to the opening of some people's purse-strings, but I should think the best psychology would be that which would attract the kind of an audience to which the kind of farce represented by "A Pair of Sixes" would appeal. If anyone went there expecting a sentimental love story, they were certainly disappointed. And per contra, I fancy there were some men in that town who would have

enjoyed it and who would have been attracted by a sight of the actual poker hand which did the deed.

Again, I went to see a play last summer in a little town and all through it I was waiting, a good deal upset and distracted, for a certain scene to take place, a scene which had been most luridly depicted in a highly colored poster, enlivening the village windows for the previous few weeks. I waited in vain. Nothing approaching the situation ever appeared. The artist had gathered together some telling phrase and a tense situation and made an effective poster. There was some photographic accuracy in the costumes and the title and date were correct, but otherwise the poster might have been used in advertising the charm of pork and beans just as well as that particular play. I feel like saying, in the picturesque language of the day—"Can you beat it"?

Now, I believe we are all supposed to discuss here tonight what is the thing to do next. Well, there was a situation very much like this about twenty years ago in the publishing business. Do you remember when every work of fiction was heralded as the great American novel? When every publisher's gosling was a swan? There was an eruption of frantic book advertising extending perhaps over half a dozen years. It could not last because the publishers, being men of intelligence, realized that that sort of thing must stop—that the public, instead of being attracted, was only being repelled. Since then, one notices, books are not always by the "American Dickens" or the "Yankee Kipling." Their birth is announced quietly with later on, perhaps, just a line or two from some favorable critic.

I claim that it is high time something like this is begun for the theatre. I am glad to say there is evidence that the high ideals and intelligence of the leading commercial advertisers are beginning to filter through to the theatrical men. Already I know of one important manager who sends out a great many companies through the country—I'll say this much, his headquarters are not in New York—who has given the most explicit instructions to his publicity men to say nothing that is not strictly true. No longer is it to be permitted—at least by his representatives—to say a production comes straight from New York with the same cast, unless it does; and no play is to be announced as having run in New York for a year, after a precarious existence of six weeks. I know at least one eastern city where this manager has met with tremendous enthusiasm and the backing that always may be counted on when one delivers straight goods.

The Associated Advertising Clubs is behind an earnest movement to make misrepresenting in advertising a misdemeanor. Already nineteen states have put this upon their statute books. I am glad to say both my own native state, New York, and the state of Michigan are among these. It might be interesting and quite pregnant of good results if some enterprising person would arise and make a test case of some of the alluring statements made by some managerial Munchausens.

At the international convention of advertising men, we Americans received great credit for having led the movement all over the world for ethical advertising (I really prefer to call it intelligent advertising, for that is what it is). I like to think that we have a distinct contribution of this kind to make to advertising of the theater, for when all is said and done we cannot feel that the influence of America on the stage in other directions has been wholly and indisputably for the good.

THE PASSING OF DRAMATIC CRITICISM

OLIVER M. SAYLER

Mr. Toastmaster, Fellow-Critics: I drink with you tonight not to the passing out of existence of dramatic criticism, but to the passing of dramatic criticism, along with the drama itself, from the metropolis out into the byways of our land.

Young as I am, I can remember when no play of any importance or even of any pretended importance, was produced outside New York City. When I say "produced" I use the word technically, in the sense of the first serious presentation on any stage. Occasionally Chicago saw the first performance of a new play of serious import. Whenever any other city saw such a play before its New York opening, that play was frankly and openly being "tried on the dog."

What use, then, could dramatic criticism serve except in New York and

occasionally in Chicago? Where did you find the recognized critics of the last generation working and writing? Once in a while, it is true, newspapers in the smaller cities took pride in maintaining on their staff men of good dramatic judgment and literary taste to write about the theater and its affairs. Their task, though, was rather one of dramatic appreciation than of real, first-hand criticism. Such a graceful and forceful writer is our guest of honor tonight, George P. Goodale, who has rounded out fifty years as an appreciative critic of the theater on the *Detroit Free Press*. Another was Henry Watterson in his younger days on the *Louisville Courier-Journal*. Another was Henry Austin Clapp of Boston, considered by many the keenest judge of acting and dramatic values of all American critics. Still another was Morris Ross, one of my distinguished predecessors on the *Indianapolis News*.

But the fact remains that the most effective and the most powerful dramatic criticism from the birth of the American drama about 1880 until 1910 was written in New York and Chicago, simply because the new-born drama of our country was presented first to the playgoers of those cities and lived or died according to their judgment and their suffrage.

I shall not trace the rise of new conditions, the development and the change of the last five years which have seen the grip of New York on the dramatic destinies of the country slowly weakening. In that time the dramatic autonomy of one community after another has been asserted, until today the really vital hope of the American theater lies in the output of these scattered communities rather than in that of the commercialized metropolis.

In a brief survey your eye rests on Boston with its toy theatre enterprises and John Craig with his Castle Square Theatre, producing each year the Harvard prize play, and on the various other heartening aspects of a new American drama to be seen around the Harvard campus. Chicago in that time has arisen above the festivities of the opening night of the tin pan tinkle of "The Isle of Bong-Bong" at the La Salle, and today finds something like a community interest in the drama through the Little Theatre of Maurice Browne and the various fine arts enterprises. Philadelphia has actually kept her Little Theatre open an entire season this winter. Milwaukee and Madison are struggling modestly but nobly to a community theatre ideal under the leadership of Thomas Dickinson and Laura Sherry. Pittsburgh is working toward the same goal under the inspiration of Thomas Wood Stevens at the Carnegie Institute. Los Angeles, though sunk in sorrow over the failure of its Little Theatre, has been put on the map as an important competitor of New York by that prolific producer, Oliver Morosco. In our own Indianapolis I have hopes that another Drama League convention will hear of the first season's accomplishment at our Little Theatre.

The drama, ladies and gentlemen, is not going back to the farm, but it is going back to the soil. It is undergoing a new birth in freedom and sincerity and truth to life. And in returning to the soil the drama will have as its fellow traveller dramatic criticism. Neither of these twain can exist and flourish without stimulating the other to its best estate. The drama and criticism of the drama interact for the growth and the betterment of both.

Hence, in the cities to which the drama is escaping from the stifling air of New York, you will find the real dramatic criticism of today being written and published. Boston's inspiring experiments find ready appreciation and fearless analysis at the hands of H. T. Parker and his ever-changing but always remarkable corps of assistants on the *Transcript*. Probably no daily newspaper in the world is devoting so much space to so cosmopolitan a review of the drama in all of its international manifestations as the Boston *Transcript*. Out of the laboratory of Harvard and the *Transcript* have come such keen-minded critics of the drama as Kenneth Macgowan, who has found a field for his pen in his development of Philadelphia as a dramatic center. From the same school has come Hiram K. Moderswell, a fellow-Hoosier, by the way, whose volume "The Theatre of Today" is the first attempt to sum up the scenic as well as the literary development of the European theatre. Chicago has a skeptical but at the same time an appreciative critic of its native output in Percy Hammond, who not only defends Chicago products against the world, but even has the courage to defend Chicago against her own mistaken products. Washington will discover just as appreciative and just as fearless a critic of its native drama when it develops one in Ralph Graves of the Washington *Post*.

Even the critics who still make New York their headquarters are sending their best and most honest work far from the metropolitan dailies. Walter Prichard Eaton, foremost of our American critics today, seeks a countrywide

audience through the *American Magazine*, the *Indianapolis News* and the *Boston Transcript*. Clayton Hamilton speaks to a similar cosmopolitan constituency. Burns Mantle, critic of the *New York Mail*, admits that he does his best work in his weekly letter to the *Chicago Tribune*. All of these critics maintain themselves aloof from the obsession that whatever any playhouse presents is drama. Unlike the average New York critic, they are not deceived into thinking that a report of a winter garden show is dramatic criticism. They know that few theatres in New York City can be depended on for requiring more than a reporter to discuss their output. Hence, you will find them spending their time and space on such institutions as Winthrop Ames' Little Theatre, Granville Barker's enterprises, the Washington Square Players and the Neighborhood Theatre. They have broken away from the delusion that all entertainment deserves as serious discussion as genuine drama. But they have been enabled to do so only because the country at large has turned an open ear to serious dramatic criticism.

Three weeks ago I might have concluded at this point with little hope for a revival of criticism in the metropolis. But in that time something has happened to postpone the decision of whether criticism and drama are to pass completely from New York. The event I refer to is the assertion of independence on the part of the *New York Times* in upholding its critic, Alexander H. Woollcott, against the attempts of the Shuberts to deny him entrance to their theatres and thus establish a precedent for the muzzling of the press.

In defying the Shuberts and rejecting advertising amounting to \$35,000 a year, the *Times* has struck a trip-hammer blow for the freedom of the press and for the life of serious drama and serious criticism in New York. Walter Prichard Eaton and other critics on whom the Shubert ax has fallen in the past week will watch with interest the struggle upon which the *Times* has entered. In case the supreme court decides for the *Times*, the right of free speech will be insured and other weaker journals may muster courage to tell the truth about the theatre and thus enable New York to continue as a dramatic center. In case the *Times* loses, those of us who know that journal and its grit, have faith that the fight has only begun and that free speech will win in the end.

The theatres, the newspapers and the public all needed just such a dash of cold water, just such a piece of bold highway tactics from the rule or ruin crowd on Broadway, to appreciate the necessity of a free press and the right of the drama to receive just as serious and just as competent and just as untrammelled criticism as art and politics and literature.

THE TIRED BUSINESS MAN ON WHY PLAYS TIRE HIM

ROLAND HOLT

I am honored by being asked to address this audience, the largest one I have ever seen at a League Banquet.

In Detroit you have fourteen theatres. Last week you had but two plays, this week but four. This is symptomatic of theatrical conditions throughout the country. But you have the hopeful thing, a stock company, also a notable public press, headed by the historic *Free Press*, with the dean of dramatic critics, Mr. George P. Goodale, our honored guest tonight. And, finest evidence of a city's culture, you have your own Symphony Orchestra.

The general subject this evening is "The Most Important Thing to Do Next." I would say let us "do" some of the worst of the managers.

Glancing over the program for this convention, I seem to be the only, and alas! inarticulate representative of the inarticulate audiences all over this vast country, who sit in darkness and take patiently what the managers give them.

A New York critic once wrote in effect: "They say this play is for the tired business man. We wonder how much of it they think necessary to make him tired."

Here are a few things in the theatre that tire him: Plays about disease and social sores, more fit for the operating theater of a hospital—Brieux's "Maternity," for instance; illegitimate dramas like "The Lie," "The Law of the Land," "The Marriage of Columbine" (fortunately some months dead); "The Shadow" and "The Natural Law," in which little strangers who come without benefit of clergy are too prominent. I am glad to see our New York Center bulletined none of these plays named. Plays about people who are bored to death like "Change" and "Rutherford & Son."

In general the whole sordid combination of half-baked sociology, waste corners of the earth or slums, crooks and wantons.

The business man is tired of the commercial manager, who knows not Europe, shouts for "the great American drama," and disgraces the name of it by producing cheap inept imitations of other successful plays by the poorer American dramatists, while the foreign drama is left almost untouched by him.

The best American can compete with the best European plays, and at times in freshness and humor surpass them; but our culture is less than two centuries old, and it would be foolish to expect America alone to produce as many good plays as all the rest of the world.

The thirteen plays bulletined by our New York Center, four American and nine foreign, probably give the proper proportion on the score of merit much better than the Broadway standard, which last week was giving us eighteen American plays and thirteen foreign—nine of the latter by British authors.

In this connection, I repeat by request, with slight modifications, the repertory I suggested at our Philadelphia convention for two seasons of thirty weeks each. I believe I am far from being alone in very strongly hoping we may before long have repertory theaters more or less along the lines I propose.

I confess frankly I have been put to it for American plays, having to pass over many of the best that would be apt to have been already seen by too many of our hoped-for subscribers.

I believe the Shakespeare repertory should be enlarged, and have therefore deliberately chosen mainly his plays that are less often seen.

FIRST SEASON

Three American plays—one new one and Mackaye's "Scarecrow"; Hoyt's "A Temperance Town."

Three Shakespeare plays—"Coriolanus," "Henry IV," "Macbeth" (with Mr Skinner).

Two Ibsen plays—"The Vikings," "The Wild Duck."

Shaw's "The Doctor's Dilemma," Pinero's "Lady Bountiful," Synge's "Shadow in the Glen," with Yeat's "Deirdre" and Middleton's "Tradition" (in one evening); Hauptmann's "Sunken Bell," Sudermann's "Honor," Rostand's "The Romançers," Lavedan's "Prince D'Aurec."

SECOND SEASON

Four American plays—two new ones and Ade's "County Chairman"; Fitch's "Girl With the Green Eyes."

Three Shakespeare plays—"Richard II," "Two Gentlemen of Verona," "Measure for Measure"; Webster's "The Maid's Tragedy" or "The Duchess of Malfi," Shaw's "Devil's Disciple," Boucicault's "Colleen Bawn," Echegaray's "Great Galeoto," Ibsen's "Peer Gynt" as a spectacle, with Grieg's music; Sudermann's "Teja," with Maeterlinck's "Death of Tintagiles," Hauptmann's "Beaver Pelt," Goethe's "Iphigenia in Tauris."

We can accomplish nothing by merely denouncing the plays the managers are giving us. I want every one of you, tactfully and when good opportunity offers, to let managers know what plays you want.

Not all the managers, by any means, are vulgar or sordid, and I believe the best of them are anxious for wise and tolerant suggestions.

Yet unfortunately some of the more powerful managers have precious little taste or culture, though it is only fair to add that, with the exception of the illegitimate plays I have mentioned, this season's output both in taste and morals is far superior to that of last season's.

There are hopeful signs, though, that audiences are beginning to take care of themselves and to get the good things Broadway has refused them.

Apparently no American manager had either the taste or ability to give us the admirable and inexpensive repertory that Granville Barker has instantly succeeded with in New York. Two plays of Shaw, one of Shakespeare and one of Anatole France (the last admirably translated by Dr. Curtis Hidden Page, who speaks to you this evening), have brought back to deserted Wallack's audiences of a culture and quality that had become too rare in Manhattan playhouses.

Emanuel Reicher, who made Ibsen famous in Berlin, has been giving to similar audiences, who organized themselves for him, Hauptmann's "Elga" and Ibsen's "John Gabriel Borkman." At the latter I saw such enthusiasm as has been rare this season.

Other signs of revolt are four or more little so-called theatres on the side.

where works by foreign masters figure along with promising new American ones.

The League's staunch friend, Miss Grace Griswold, who speaks to you tomorrow, manages the little Neighborhood Theatre in Grant street, run by the Henry Street Settlement House, which supplies many of its competent actors. It has given good performances of plays by Ibsen, by Maeterlinck, by Dunsany and other Irishmen, besides some by new American authors; seats cost but 25 and 50 cents.

The little Bandbox, after failing with a play by LeMaitre, reopened with a surprisingly good amateur company giving one-acters by Maeterlinck, Andreyeff and promising new Americans. Best seats 50 cents, generally only two performances weekly.

The House of Play (in connection with St. Mark's Church) has been giving occasional performances of a long and ambitious repertoire, including Tagore, Dunsany, Maeterlinck, Hauptmann, etc.

The Punch and Judy, another little theatre, is giving Sutro's "The Clever Ones" for a run.

As for the deadly revolt by staying away from poor plays, the T. B. M. has been exercising it as never before.

Now what *does* the tired business man want? He wants to get away from business and not to be reminded of the philanthropies that "dun" him.

He wants, above all, clean, bracing humor, and it must be of the best. He loves the true and tender comedy of George Ade's "Father and the Boys," the rich Americanism of George M. Cohan's "Broadway Jones," and of his and Bigger's delightful "Seven Keys to Baldpate"; that delicious satire of American gullability, "It Pays to Advertise" (a subject that Mrs. Annie Nathan Meyer has just so amusingly described to us).

At times this business man dreams, and imagination is recognized as one of the mainsprings of American success. He enjoys that wistful comedy of lost illusions, "The Phantom Rival," or that simple tragedy of the man who lost his faith in himself, "The Miracle Man."

Our man of affairs clings to his youth, and does not scorn to renew it in "Peter Pan," "The Blue Bird" or even in that picturesque, crude, but sincere, modern morality play, "Experience."

He loves the clarion call of the true romance, be it "Cyrano" or "Secret Service," or in tenderer mood, the play called "Romance."

He loves honest thrillers like "The Whip" and "On Trial."

Let us be honest, and admit that we are not ashamed to be elevated, instead of depressed by the theatre. I've small patience with those that carp at Shakespeare because he liked to write of princes and nobles, and has small patience with "low fellows of the baser sort." Of late we have had more than enough of "low fellows" and their ugly surroundings. Let us not fear supermen and superwomen on our stage, lest they might make us wish to be better than we are. Men have walked with their feet firmly planted on mother earth and their heads among the stars, and will so walk again. Let us welcome back to our stage too-long banished imagination, beauty and high ideals.

AMATEUR VALUES IN PAGEANTRY

BY FREDERICK H. KOCH

Perhaps you will think it a far cry from Shakespeare to pageantry, but perhaps it is not so long a way as the first impression would suggest. It would seem that Shakespeare remains after all the years undisputed master of the "old proud pageant of man," beyond our power to comprehend the phrase.

Consider what Shakespeare, the playwright, has to do with the dramatic form he designates "pageant." We recall that more than two centuries before he was born in the little town by the Avon, the merchants and tradesmen of England by performing on "pageant stages," as they called their rude moveable platforms in the public squares, their long cycles of "Miracle and Mystery Plays," prepared the way for him, made him possible. But recall that on the continent, too, these dramatic representations of bible and saint stories were widely popular, as is indicated by such survivals as the Passion Plays of Ober Ammergau in Bavaria and of Selsach in Switzerland, and of other villages so remote as to be hardly known to the outside world, which suggest how intimately the religious pageant drama was cherished by the masses of the people. It fulfilled their inborn desire for the *mimetic*, for active participation in the dramatic art; it satisfied their craving for an outlet of their thrilling life individually and collectively. Such was the ready soil which gave us at length the emancipated play proper, from which came forth in due season the full flower of an Elizabethan Shakespeare, a veritable Burbank in drama, just as in the ancient days the poetical achievement of Pæreclan Greece was gradually formed by slow stages from primitive processional dances of the first Hellenic priests.

We may well remind ourselves that the Greeks came to regard their theater as inseparable from their state, as the very crucible of their shining civilization in which the "public soul was formed," as Victor Hugo aptly phrases it. It was to them at once a school and a shrine, a place where the mind of the people was educated to virtue, where the public character was moulded. The lessons of the Greek dramatic festivals were unmistakable as were the lessons of the medieval religious plays; they were ceremonials of patriotism; they were rituals of religion; they taught life in terms of living clay; they dedicated the heart of the nation to enduring truth and beauty.

So the pageantry of religion forms the vividly dramatic background of the English drama and of our timeless Shakespeare. And so we may regard the pageant form in a sense as the parent of the drama proper. And the revival of pageantry by the people is one of the most significant phases of the great dramatic movement of our own time, suggesting in its vast visioning a new form of communal expression, democratic, socialized, a new art of all the people. Perhaps this is its most common and promising characteristic; it is essentially *of the people*. The community furnishes at once its theme, its actors, its audience. The people are its protagonist; the people participating, not as passive spectators. In a recent conversation with Sir Johnston Forbes Robertson, concerning the new American pageant, the foremost English actor said: "It's splendid! By all means let the people do it for themselves." And so the people have and are doing for themselves.

Beginning in Sherbourne, England, in 1905, it has not been long in finding its way to New England, nor indeed in covering the entire distance across the continent from the Yankee Maine to cosmopolitan California. An organization, the American Pageant Association, has been formed to conserve and cherish it as a fine art. By 1913 there were at least 46 pageants, festivals, and masques, presented in 15 different states, and last year no fewer than 64 in 23 states in various parts of the country from Rhode Island to Nevada and California, from Texas to North Dakota. You are familiar with the gigantic pageant of St. Louis which cost more than \$125,000 in production, in which 7,500 St. Louisans were actors in a stage nearly 1,000 feet long from end to end, and 200 feet in depth, and which attracted 150,000 people each night of the pageant week to form the audience that filled the vast amphitheater of Forest Park to participate in the most pretentious drama ever staged by a community. Now comes the word that old Boston will commemorate her tercentenary with a colossal historical pageant that will surpass even St. Louis in size and splendor.

This new art of pageantry in the United States should do much to stir the imagination of the people to a new appreciation and to better citizenship. Such results are indicated in a personal letter received from Mr. Luther Ely Smith, a lawyer in St. Louis and secretary of the Executive Committee of the pageant. He writes: "The entire community responded to the best in literature and art. . . . There was not a soul in the vast audience of 150,000 (it averaged that per night) who did not receive a deep soul-stirring message. . . . Every person who took part in the Pageant and Masque as an actor or a worker, went through a wonderful experience and came out a better citizen." . . . The Pageant spirit "translated itself into civic betterment all along the line" into a "demand for better things in the community, both in public and private life." . . . "A tangible result that we have is the formation of the St. Louis Pageant Choral Society, based on the chorus of the pageant," . . . and "we find the Pageant spirit to be invoked on all occasions. Five years ago a charter was submitted to our voters, and through a concurrence of *conservatism* and *suspicion*, was defeated. June 30th of this year (1914) a charter—probably the most progressive and advanced ever submitted to the voters of a large city, was adopted, and it is conceded on all sides that the Pageant spirit carried it through." Other tangible and permanent results of the St. Louis pageant are referred to in this letter—a permanent open theater, municipal drama and concerts—but time prevents further details.

Such is the new pageant of the people in which the dramatic, *which seems to be the dominant art-impulse* in the masses, is made to include all the other fine arts—poetry, music, dancing, coloring, modeling, building—in a great comprehensive communal drama. It becomes indeed a patriotic embodiment of the life story of the people, recreating their romantic yesterdays, interpreting their own stirring day, imaging forth their dreams of yet fairer tomorrow. If this new art can stir the imagination of the people to do such things for themselves, may not co-operative liberty flower ere long in a fairer state than any we have known, into something of lasting beauty?

Our modern attitude towards the drama has become too conservative, too artificial, too much confined by books and walls. Dramatic literature has languished in dull texts and in painted canvasses: Sophocles and Shakespeare have been veritably hide bound in the schools and cabined and "cribbed" in the theaters. But the new academic attitude toward the institution of the theater and the profession of the actor has undergone a great change. The American stage and university are actually joining hands. The classics are being humanized, and restored to the sunny playhouse of life, to the spacious theater of nature, in which they dreamed their dreams and wrought them in immortal mould.

It would seem that this whole new movement may, in a sense be designated an amateur renaissance, originating as it does, with the laity rather than with the profession, with the playgoers, teachers, and even "the tired business man" everywhere rather than with the managers and the actors. Mr. Walter Prichard Eaton writes in a letter concerning our amateur experimental work of the University of North Dakota: "I cannot but feel that here (i. e. in theatrical experiments quite independent of professional endeavor) rather than in the present day professional stage, lies the real hope for the future of the theater in this country."

The visits of the amateur Irish players from Dublin, of Miss Horniman's fine company from Manchester and Mr. F. R. Benson's Shakespearean Players demonstrated to us, I think, the great hope which lies in the amateur spirit when well directed. Mr. F. R. Benson organized his company originally as an amateur organization of Oxford University graduates and the *Nation* credits him with having "done more to popularize Shakespeare in Great Britain than any other man of his generation, not even excepting Sir Henry Irving." This new amateur spirit is tremendously sincere. Lady Gregory, who tells of having survived in her struggle for the new stage "two visits to a police station, one trial in court, and one threatening letter illustrated with a black coffin," made an eloquent appeal for the new amateur stage in Boston. "In the old days," she said, "a human life was buried under the foundation of every temple, every momentous undertaking period. The vitality of that soul was thought to leap up into the material structure, and sometimes it is that way nowadays. To every enterprise some one must give his life." Is there not

here expressed the deep faith of these amateur workers who have given to the world a new school of Irish literature and dramatic art?

Perhaps the new pageantry offers the greatest opportunity for conserving this promising amateur spirit in the masses of the people; for after all the drama of the future must be found in the people themselves, an art-expression of all the people.

Last night Prof. Arvold told you of the valuable service the Agricultural College of North Dakota at Fargo is contributing in promoting the idea of the Little Country Theater: May I give you just a glimpse of the work we have accomplished in the University of North Dakota at Grand Forks, through our University Dramatic Club, the Sock & Buskin Society, by means of our little Elizabethan stage in our unique accomplishment of a Pageant of the Northwest and in the dedication last spring of our Theater of Nature, "The Bankside." These things we have watched spring forth, flourish, and flower out in a remarkable way from the fertile prairie land in the comparatively short space of nine years. In that time we have seen almost the first generation of Americans from the prairie pioneers evolve a truly beautiful dramatic and literary art; a thrill comes to one to think of it; it proves that America, virile with new energy, with good young blood, *can* translate its wonderful life into true native beauty, into dramatic art adequate, potential, poetic. That is what we have proven for ourselves at the University of North Dakota in nine years. I say not in boast, yet with all confidence, that you may have even greater faith in the promising signs of the future of native theatric art in America.

Time prevents consideration now of the interesting experimental work of our Sock and Buskin Society in the little Elizabethan theater. I cannot refrain, however, from telling you Sir Johnston Forbes Robertson's remark on seeing a photograph of this, our dramatic laboratory: "That's splendid. Do you know that gives the actor real contact with the audience." His words suggest what we have lost in the modern stage illusion of the active participation of the audience in the play.

I must pass on to the amateur values we found in conceiving and creating a pageant of the Northwest at the university last spring.

The story of this pageant represents four successive stages in the development of the great Northwest. The first three parts relate the remarkable adventures and achievements of three heroic Frenchmen—Radisson, LaSalle and Verendrye—whose vision of a western empire impelled them to win for the flag of France all the wide wilderness of this then unknown region. The first part deals with the resourceful Radisson who prepared the way for the historic Hudson Bay Company in 1670; the second part with the gallant LaSalle who sought to unite the warring tribes of the upper Mississippi Valley into a confederacy able to repel invasion and protect the fur traders who were to follow him; and the third with the far-sighted Verendrye, the first white man to follow the northern course of the Missouri river into the prairie country of what is now North Dakota. The fourth part, presenting the famous expedition of two intrepid Americans, Captains Lewis and Clark, marks the final conquest for the United States of all the country westward to the Great Sea. At their first winter camp, Fort Mandan, on the Missouri river, near the present site of Stanton, North Dakota, they found Sakakawea, the Bird-Woman, whose kindly leadership guided them safely over the dangerous mountain ranges to the sheltered valleys by the Western Sea. It seemed fitting that the present pageant should conclude with the figure of Sakakawea, an embodiment of the undaunted will, and the friendliness of the gnomes in our great Northwest.

In all essentials the historic facts were strictly followed, in many cases the speeches having been retained in their original form. Native Indian music, recorded by Mr. Harold A. Loring, collector of songs and folklore of the American Indians for the United States government, has been introduced, and a group of full-blooded Chippewas, with their costumes, trappings and instruments were brought from the Turtle mountain reservation to take speaking parts, and so lend reality to the scenes. More than this, the native red men were given speaking parts in the play through interpreters, and entered into the action with great enthusiasm. This is probably the first time such an experiment has been tried, the Indian being called upon to re-enact the scenes of his fore-fathers, using practically the same words and on the same soil.

The text of "A Pageant of the Northwest" was written by eighteen under-

graduate students, members of the Sock and Buskin Society of the University, in collaboration, under the direction of the Department of Dramatic Literature, and with the co-operation of the Department of History. It was composed in four parts, each part being written by a group of four. One student wrote the prologue, the epilogue and the interludes, while another wrote the music for the lyrics. The interludes were written in the spirit and form of the old ballad and to indicate the mood of the scenes they introduce; they were designed to be chanted by a chorus dancing an harmonious accompaniment. In its communal method of authorship "A Pageant of the Northwest" is perhaps without a precedent in modern pageant-making. This is a distinct contribution to pageantry because it has demonstrated that the community under proper direction can not only enact in pageant form, its own traditions and history, but actually create the pageant itself so that literary as well as histrionic art is cultivated in the community. The work, though long and hard—for the writers were more than nine months in collecting the historical data and converting it into pageant form—has been altogether refreshing, recalling the very beginnings of literature in "those happy days," as Herder calls them, when literature "lived in the ears of the people, on the lips and in the harps of living bards."

In this co-operative method of authorship the function of the pageant mastership is enlarged: It is no longer merely the pageant writer who becomes a communal literary artist, directing the aspiring amateur writers of the community (and there are always such) to collaborate in the interpretation and dramatization of their own traditions and their dreams in stagecraft, dialogue, dancing, poetry and in music. Do I hear a murmur, "it can't be done." I answer that it has been done in our prairie state and that it can be done in dear old Massachusetts or in Maine, in golden, glowing California or in fenceless Texas. Last summer I had a letter from a distinguished pageant-master in which he insisted gently but firmly, that while co-operative authorship in pageantry had educational values, of course, it could not be seriously considered as a means of evolving pageantry as a fine art, because forsooth with many writers there would be many viewpoints, and *no unity*. Yes, as many points of view as there are authors, I reply, and all the richer the result for that very reason. And unity, of course, as there is in the great canvases and wall paintings of the Italian Cathedrals wrought by many hands under the guiding genius of a Titian or a Michael Angelo. In the same way the pageant master becomes the unifying artist of the communal dramatic and literary art; so the miracle is performed—the people themselves under the direction of the pageant-master as controlling artist, make their pageant from first to last, from the selection of a theme and the gathering of materials to actually devising, writing and staging the complete work. Only one thing is required, and that is the main thing, without which pageantry is a paradox—community co-operation. A remarkable spirit of working together was evolved in our communal writing of a "Pageant of the North-West," with the result of true artistic unity, of compelling rhythm of color and sound, of sunlight and shadow mellowed into poetry, native amateur poetry of genuinely emotional appeal.

A word now concerning our new Bankside theater and I am done.

It marks a phase of the new movement towards a theater of nature, which is rapidly coming into favor on the Continent and with us.

Some few years ago the Sock and Buskin Society of the University of North Dakota presented Shakespeare's "Twelfth Night" on an improvised platform in the open air on the campus. So successful was the performance, and so delightful the experience for both performers and auditors that the Society, and indeed the entire university community, has since been looking forward to a permanent open-air theater on the campus. This spring while at work on the "Pageant of the North-West," the consummation of that desire seemed more than ever a necessity. Indeed the Pageant could not have been given in any appropriate manner without such a setting. With the hope of finding a fitting place, the campus, especially the irregularities along the English coulee that winds its way through from north to south, was carefully examined. Such a place was found where the coulee makes a graceful curve leaving on one side, within the bend, a flat surface of considerable extent, and directly opposite, across the stream, the banks gradually sloping upward to a height of fifty feet or more. The flat surface with trees here and there, make an

excellent stage, and the semi-circular banks furnish very satisfactory seating accommodation—the whole a most ideal amphitheater of fine proportions.

The name was suggested by its location on the banks of a historic stream where in years long past the white man met the Indian in friendly trade. Also it was suggested by that region of old London where stood the theater of William Shakespeare. Our open-air theater marks a distinct contribution to the history of the out-door stage in being the first to utilize the curve of a natural stream as the foreground of the scene. As Mr. Walter Pritchard Eaton suggested, in a letter he writes concerning it, "the illusion either by day or by night" is "quite wonderful"; and the added acoustic properties contribute much to its effectiveness. May I quote, in conclusion, the words I spoke in the address at dedication, which suggest as well as I can phrase it, our dramatic creed, and I think the sincere hope of the American amateur spirit everywhere?

"Simple may be our beginning here tonight, but not too rude, we hope, to be cherished by those that shall come after. For in the moving pageant of time—Truth—Beauty, remain forever unchanged. And tonight the same clear stars that looked down on the white theater of Sophocles more than two thousand years ago at Athens, look down on us serenely still at 'The Bankside.'

"May this, our pioneer stage of today, play well its part in the movement toward a new drama, a drama which will interpret for all time the dream of an emancipated people, a drama which will yet give us a new Shakespeare, an American."

May we bear in mind that our peerless Elizabethan came only after the continuing efforts of many generations of folk-players, after slow years of experimentation in which every English tradesman had a part. England, as a nation of amateur actors, I repeat, prepared the way for him, made him possible. Perhaps now in the enthusiastic revival of the community pageant the people are preparing for another—this time for the Great One foretold by Ibsen in one of his last plays: "Some one is coming after me who will do it better. . . . Only wait—you may be sure he will come and let us hear him." Perhaps the people's pageant of today is making ready for the coming of the promised one, of a new Shakespeare (an American) who will interpret for us in lasting letters the marvel of our own day's life—the new romanticism of our American age.

"THE MOVIES"—TO THE DRAMA LEAGUE

LOUISE LOEB HAMBURGER

Doubtless all of you read Percy Hammond's article in the *Chicago Tribune* of March 14. I wonder if you had the feeling about it that I had—that it was a Call to Arms for the Drama League. You remember Mr. Hammond made the argument that the Women's Clubs should no longer ignore the moving picture; that as an instrument for molding public taste, it was a force to be reckoned with; that it could no longer be classed as an ephemeral amusement: that as an inveterate spectator of movies he was very much discouraged because of the censors. "They do not tolerate violence, why are they so tender to vulgarity?" asks this fearless and honest critic, and then ends by saying "since the Women's Drama Clubs have done so much for the drama, why should not Women's Cinema clubs perform a similar service for the cinema?"

Of course, the Drama League did not need the particular hint as to using the "Movie" for a topic of discussion. We have been most open-minded, as a glance over the winter's program will show, but what I should like to urge today is that the Drama League take a more active part in organizing and uplifting the Movies.

Moving pictures are still in their infancy. There are very interesting educational and propaganda pictures; there are those with great beauty of scenery and charming pantomime; there are attractive transcriptions of popular novels and plays. But we cannot yet call the product of the cinematograph a fine art. I believe that a beautiful unique art, with the moving picture as the medium, will develop in the future, and I believe that we of the Drama League can hasten that happy day.

By encouraging the picture of promise, by ignoring the ugly and vulgar, and by formulating standards of quality, we can play fairy Godmother to this Cinderella of the drama.

Our reward will be a greater democratization of the drama, which is one of the objects of our existence.

The moving picture audiences become in time—and in part only, of course—drama audiences. After three or four millions of people have seen Edith Wynne Matthison, Ethel Barrymore, Forbes Robertson and Tyrone Power in pictures, a large per cent of these who have never known these names before, will become interested in, and eager to go to see these artists in the spoken drama. A large per cent who never knew the name of Shakespeare, Ibsen, Shaw, Schiller, Hauptmann, Pinero or Augustus Thomas, will be initiated into the art of these dramatists and will acquire a taste for their work.

The argument is sometimes made that the moving picture is killing the taste for acted drama. This is not true. The really good plays of last season—the plays that were bulletined by the Drama League—all had big runs and were eminently successful; but a great deal of theatrical trash fell by the wayside.

We have been able to get but a small per cent of the so-called upper classes (the people who can afford to pay \$2.00 for a seat), to support good drama. A larger per cent have always been interested in musical comedy and vulgar farces.

Out of the four millions a week who attend the picture shows, there will undoubtedly be a class, eager and anxious to train themselves in knowledge of good drama. They will be like the child, whose taste grows as it advances in school. First the fairy tales appeal, then stories of action and adventure, then comes the taste for mawkish sentimentality, and finally the fine passion for truthful and beautiful interpretation of life.

The Drama League can organize audiences for the Movies much more successfully than stage audiences for three reasons. First, because of the cheapness of the Movies. Ten cents is a sum every member of this enormous nation-wide organization can afford, while two dollars is a sum many of the members of the Drama League can not afford to spend for every play bulletined. For the Movie we can organize an enormous audience of great power. If we gave our sanction in a bulletin to a moving picture which we considered fine, it would be backed up by actual attendance of thousands of

members. We could make it worth the moving-picture exhibitor's while to show only good pictures. And that brings me to my second reason.

The Drama League could organize Movie audiences successfully, because the Movies are a nation-wide enterprise. Take, for example, the picture "Alice in Wonderland," plays in every large and every small town in this big country of ours. Probably 400,000 people will see this picture in a week. On the other hand, the play "Alice in Wonderland" will be seen only in Chicago, New York, Boston, Philadelphia and perhaps a few university towns, with an audience of 3,000 people a week. Let us be generous and forget its disastrous experience here, and say 4,000 a week. That means that 100 times as many people see the Movie as see the play every week. Besides, the play will probably not run longer than a few months, while the picture will undoubtedly run for several years.

Think of the tremendous force of a good picture; how easy to make the best art popular. Think of the psychological suggestiveness of things seen with the eye. How great our social responsibility becomes to stimulate interest in the educational and uplifting picture. Why should not we put our stamp of approval on pictures like "Les Miserables," "John Barleycorn," "Midsummer Night's Dream," "Cabiria," the "Garden of Allah," the "Submarine Pictures," "Uncle Sam at Work," "The Vicar of Wakefield," "The Kreutzer Sonata," and actors and actresses like Forbes Robertson, Tyrone Power, Sarah Bernhardt, Bertha Kalisch, Mrs. Fiske and Edith Wynne Matthison, rather than let those who have less taste and discretion make the vulgar and silly picture and the stupid, mediocre actor and actress popular?

Just how much shall the Drama League concern itself with the sociological aspect of the moving picture? Perhaps it is not in our province to investigate the subject of the presence of children at the Movies. But I cannot refrain from a word upon this matter.

My children are still babies, but the passion of protection that is in every mother's heart makes me appeal for help to every possible influence that may mitigate the danger before they grow up. There are now 400,000 children under 15 years of age attending the moving picture shows of Chicago every week. The censorship is so inadequate that much that is ugly and vulgar and sensational is seen by the children every day.

Think of the avalanche of mental suggestions, emotions, passions that come tumbling over these immature minds—that shock and thrill and stir these immature bodies! Can we realize the horror and ruin that can come to little children through repeated daily shocks, through over-stimulation, through de-vitalization of the nervous system?

And thirdly the Drama League can organize Movie audiences successfully because the producers of moving pictures are still young—spiritually. They still have faith in the fine possibilities of the multitude. They are eager to produce the best things in literature and art, classic and modern. I have talked with many of them, fine, high-minded men, who believe that the ten-cent audiences can understand and want the best. There is none of the sneering contemptuous attitude of the old sophisticated theatrical producer, who has had his knocks and thinks he knows the heart of man. This new type of producer is unsophisticated and believes in people, in their capacity to grow up to the best. I know one who is preparing a wonderful painting and sculpture program that will be a liberal education in itself. There is another who has on his scenario staff the best names of modern literature, poets, novelists and dramatists. These are a very refreshing contrast to the so-called legitimate producers who are busy preparing silly comic operas, over-wrought melodramas and offensive farces.

The Drama League of America can make the faith of these moving picture producers justifiable. We can stand by the artistic pictures or what is slowly emerging into something we can call art. We can call attention to the charm, the humor, the humanity of those movies graced by these virtues. We are large enough in numbers to make what is fine and ennobling in moving pictures, contagious. If we only have the courage to do it now, before the Movie audiences become as unhappily organized as are the stage audiences, before we get such an unfortunate distinction made as High-Brow and Low-Brow Movie, before our children—the play-goers of the future, lose utterly their taste for the sane and the beautiful.

Therefore I suggest—and if it is constitutional, present the resolution—that a Moving Picture Committee be appointed, to do for the silent drama what we are trying to do for the acted drama.

OUR TASK: ORGANIZED EFFORT

BY PERCIVAL CHUBB

The results of the meeting of last night were rather rather disappointing. We were called together to decide what we should do next; but we remain with no definite ideas of concerted action. The life of the Drama League is dependent not only upon what we do as an organization, but on our cooperation with the forward movements and humanistic forces of our age. In order to do this effectively, it is necessary to know, individually and collectively, just what we want from this movement. In my educational work—and this has particular reference to the department of English—when applicants for teachers' positions presented themselves the most important question to be put to them was, "*Why* are you here? What decided you to take up teaching work—an interest in the life and development of the child life?—an enthusiasm for a subject?—perchance, a reformer's belief in education as the greatest instrument of human progress?—or what?"

So, in receiving members into the Drama League, it might be well to challenge them with the question, "Why do you join us? Is it only a theater-goer's interest in the stage and the footlights and the players? or do you recognize the infinite power and human appeal of the drama as the most potent and far-reaching of all the arts?" Quite the most discouraging thing encountered in the promotion of our organization is the fact that a large proportion of those who express interest are attracted by the hope of our enabling them to meet our popular actors and actresses off stage!

Of all the forms of organized effort the first in importance is that which connects with the League's function of education. We must connect with the educational movements that have promise. While I do not underestimate or disparage the vocational and industrial turn given to American education, I do consider that it fails to realize the cultured poverty and inefficiency of our education, its signal failure in developing artistic and cultural appreciation in our youth. The developing interest in the drama (in the largest sense) in our schools and colleges is the most hopeful counter-tendency. The drama presents the greatest range of vicarious experience possible to youth. More real and meaningful life is condensed and interpreted in the brevity of a great play than the young can compass by any other educational agency. Here youth and age alike are initiated into the world of what Carlyle calls "the disimprisoned soul of fact" which is ultimate reality.

We in this country overlook the fundamental character of dramatic instinct and the part it has played in the life of the people in the past. It must resume that part. We must connect with every endeavor to conserve and develop the perishing folk-drama, folk-dance, folk-lore, folk-song, which our immigrants bring from the old life and old countries. Instead of fostering and absorbing this vital age-long folk-culture, we say to these "foreigners," "the sooner you drop all relics of your old-world life the better." Those who know will bear me out in the statement that when organizers of pageantry ask for native dancers who will contribute their national folk-dances and music to a popular festival, these people nearly always refuse because, as they say, "You Americans don't do this sort of thing. You would make holiday sport of us." And so they try to Americanize themselves by discarding their native folk-speech, costume and culture as rapidly as possible and become one of us in the patronage of our popular amusements.

Which leads me on to say that we must connect in our organization with the movement which aims to develop the leisure activities of the people. William Morris, to those who had the privilege of close contact with him, laid down as the fundamental of all education, education through one's work, by the joy of producing. Beauty was not to be for the consumer only, but first of all for the *producer* of wares, in any occupation whatsoever. Now this gospel is getting out of date in one sense. The machine has conquered. There has never been a time when work was so hard, so exacting, so mechanical, and routine so deadening. Carlyle's doctrine of "salvation through work" therefore no longer serves our age. We realize this only too well when we pass through our great industrial centers and see the ugliness which surrounds the people, and

the mean way in which they live. The owner of a Pennsylvania factory town, in showing visitors his "works," was asked if his people lived in a row of little houses observed close by. His reply was, "No, that is where they sleep—they live over there"—pointing to the works. But they did not live there, they only existed. If, then, people cannot save their souls and find expression for their fine powers through their work, it must be through their play, their leisure, and the great primal form of folk self-expression is the drama, folk-drama.

That our education has failed to realize this vital function of educating for the right use of leisure cannot be doubted when we look about and see what our young people most like to do, the books they read, the amusements which they patronize, the forms of their active self-culture. In dealing with them we must take our cue from the worthiest types of the folk-culture of the past—all its poetry and romance and cooperative spirit.

And in this connection a word in relation to the great calamity which beclouds the world today—about the romance of war. We are foolhardy if we ignore the romantic appeal of war. The poets have acclaimed it, common people are stirred by it. Into the midst of the present world tragedy comes our friend, Percy Mackaye's new book of verse—strong, virile verse—wherein the thrill of the heroisms of war throb for us again. No wonder the victims of drudgery are swift to escape from it when the drum beats to arms! The only way to check the romance of war is to substitute a new romance of peace. Peace now has no romance, no beauty, no interest for the millions of toilers in factory and mine. Let us pursue our work in the League with a recognition of this fact. Let us build this new romance of the life of peace on the basic human tendencies which called the drama into being—the common mimetic instinct—the passion for vicarious experience through dramatic representation.

It is only by relating ourselves to the hopeful movement of this sort, those which face towards democratization of all the arts, but particularly the most democratic of them all which issues in the public festival of the people and by them for their own fullness of life—that we shall become a movement of popular power and beneficence.

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Note.—Since the convention and before going to press the reports received from Drama League centers and various civic organizations have been most encouraging and a few exceedingly valuable pieces of information are given here for the convenience of all those interested.

An article was published in the August *Drama* quarterly by Mr. Chubb, which was read at the league of cities in San Francisco and is to be used as the basis of a second bulletin soon to be issued.

Shakespearean music is being published by all the music publishers, and phonograph records will be available. Mr. O. G. Sonneck, head of the music division in the Library of Congress, has prepared a list of orchestral compositions inspired by Shakespeare, a copy of which may be obtained on application to the Drama League.

Drama League Pageant Series—The initial volume of the new pageant series will be written by Mr. Percy Mackaye and will be a Shakespeare festival masque. (To be published in October by Doubleday, Page & Co.)

Shakespeare Gardens—Information regarding the planting of old English gardens containing flowers mentioned in Shakespeare's plays may be obtained from Dr. George C. Moore, director of the Missouri Botanical Gardens (Shaw's Gardens) in St. Louis.

Tree Planting—Mrs. Robert Carlton Morris, 2648 Kirkwood Lane, Toledo, Ohio.

American Pageant Association—President, Mr. Frank Chouteau Brown, 9 Park place, Boston; secretary, Miss Mary Porter Beegle, Barnard College, New York.

American Society of English Folk-Dancing—President, Mr. George Pierce Baker, Harvard University; secretaries, Boston, Mrs. J. J. Storrow; Pittsburgh, Mrs. Calery; St. Louis, Mr. Percival Chubb; New York, Miss Mary Porter Beegle; Chicago, Miss Mary Wood Hinman, 1461 East Fifty-third street.

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WHAT THE DRAMA LEAGUE IS

The Drama League of America is an organization of all those persons who are interested in the encouragement and support of good plays and in the spread of printed plays for popular reading. This, in very broad terms, is the description of a movement which has enlisted the support of nearly 100,000 men and women from one end of the country to the other. The activities of the Drama League are practical in every sense and touch the vital interests of the public, the theatre, and the playwright.

It is to be hoped that every person who would like to see the standard of dramatic work in this country raised and the production of many fine things made possible, will lend his support to the Drama League.

HOW TO BECOME A MEMBER

If there is a Centre of the Drama League in your own city, write to the secretary. If not, or if you do not know where the nearest branch is, write to the Secretary of the National Headquarters, 736 Marquette building, Chicago, Ill., and full information will be sent you.

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